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L2 creative writers: Identities and writing processes

by

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DECLARATION

This thesis is my own work, except where explicitly stated in the text, and has not been submitted for a degree at another university.

My MA research has arisen from the content of this thesis:

- Zhao, Y. (2006). *Total freedom or a certain control? The effect of different stimuli on the processes and products of three advanced L2 learners' short story writing experience*, unpublished MA dissertation at CAL (the formerly CELTE), the University of Warwick.

Yan Zhao

ABSTRACT

L2 creative writing research is a relatively uncharted area. Pedagogical discussions on L2 creative writing activities often focus on manifestations of L2 learners' language learning, writing improvement, or expressions of emotion. There is a lack of research investigating the underlying identities of L2 creative writers as social agents. The present research targets the L2 creative writers who are interested and experienced in certain forms of creative writing. It investigates *if* and *how* L2 creative writers' *emergent identities* enacted in their online cognitive writing activities under particular tasks are mediated by the writers' '*autobiographical identities*' (Clark and Ivanič, 1997) rooted in their life histories.

Fifteen L2 creative writers from diverse sociocultural and academic backgrounds participated in the research. Firstly, the participants' '*autobiographical identities*' were explored through eliciting their retrospective life-history accounts in in-depth interviews. Secondly, the research implemented two think-aloud story-writing sessions (Autobiographical writing & Prompted story-continuation writing) to capture the writers' *emergent identities* instantiated in their cognitive writing processes. Subsequently, the interconnectedness between these two types of identities was sought.

Two parallel data analyses were conducted: 1) quantitative data coding targeting all fifteen L2 creative writers and 2) qualitative discussions concentrating on five selected focal participants. These two levels of analyses together show that the participants' cognitive writing processes as evinced through their engagement in these creative writing activities (i.e. their task-situated emergent identities) are mediated by the writers' previous participation in multiple discourses and social worlds up to the moment of writing (i.e. their autobiographical identities formed throughout their life histories).

The findings suggest certain directions for theory development in L2 creative writing research as well as in L2 writer identity research. Regarding L2 creative writing research, L2 teachers' practice could be enhanced by a deeper understanding of how creative writing is employed by L2 individuals not only for language or literacy acquisition purposes, but also as a self-empowering tool to achieve particular social positioning. Secondly, regarding L2 writer identity research, more research needs to be done regarding this micro and dynamic view of writer identity which resides in the *movements* of the writers' emerging *thoughts* situated in an immediate creative writing context and mediated by the writers' previous sociocultural experiences.

ABBREVIATIONS

BA	Bachelor of Arts
BSc	Bachelor of Science
BBC	British Broadcasting Corporation
Bilingual SW	Bilingual Student Writer
CoP	Community of Practice
EFL	English as a Foreign Language
ELT	English Language Teaching
ESL	English as a Second Language
IELTS	International English Language Testing System
L1	First Language or Mother Tongue
L2	Second Language
L3	Third language
L1 SW	L1 Student Writer
L2 SW	L2 Student Writer
LLB	Bachelor of Law
MA	Master of Arts
SE	Socio-Educational Model of Motivation
SLA	Second Language Acquisition
SW Particular	Student Writer in Particular Context
UKAEA	UK Atomic Energy Authority

CHAPTER ONE: INTRODUCTION

Non-native English speaking creative writers who choose to practice or even publish in English constitute a salient and legitimate social group. Most prominently, canonical writers such as Conrad and Rushdie and many modern novelists have constructed creative identities and discovered stylistic liberation through writing outside their mother tongue (Pousada, 1994). Also, L2 creative writers who ‘invest’ (Norton, 1995, 2000) in creative writing in English for particular purposes (e.g. linguistic, educational, commercial, or self-empowerment) are making their voices heard in various social settings, such as language classrooms, creative writing courses and interest groups, publishing, media and virtual worlds such as social networks.

Thus, L2 creative writers have attracted attention among a variety of academic and professional fields. L2 creative writing has triggered socio-political and socio-stylistic debate, for example surrounding such novelists such as Conrad and Ha Jin, who have rejected their L1s as media of artistic expression in favour of English, the former during the heyday of the British Empire (Sherry, 1972), the latter, post-Tiananmen Square (Moore, 2002). In the field of identity studies, Omoniyi (In press) has studied postcolonial writers’ ‘code choices’ (including his own) and their relation to writers’ negotiations of cultural and linguistic identities. Poststructuralist L2 scholars such as Pavlenko (2005) have examined the discursive construction of emotions among bilingual writers and questioned whether the L1 always remains ‘the voice of the heart’. In pedagogic fields, too, L2 teachers keenly exchange ideas on the language learning possibilities offered by L2 creative writing activities and procedures for implementing them in language/writing classrooms (e.g. see Maley,

2009).

Despite the legitimatised social presence L2 creative writers have established, research has not sufficiently investigated issues of: a) the nature of L2 creative writers' cognitive writing processes; and b) how L2 creative writing practices intersect with the L2 individuals' identity negotiations in various contexts and how such literacy practices mediate the writers' social relationships with the world; and consequently c) how important L2 creative writing practices are to the writers' sense of possibilities for self-hood. In its attempt to address these gaps, my doctoral research differs from previous L2 creative writing research in three main areas.

1.1 Three distinctive angles from which this L2 creative writing research was conducted

Firstly, unlike most pedagogical discussions on L2 creative writing activities, which often focus on L2 learners' linguistic, literacy and emotion manifestations (discussed in more detail on p. 12), this research extends its exploration into underlying identity issues. It explores how L2 creative writers' online cognitive writing processes, e.g. their engagements in specific language play, adoptions of particular discourses, ideologies, or writing procedures in their story creation processes, are simultaneously the writers' emerging self-representational acts (also referred to as writers' 'emergent identities' or 'voices' in this thesis). In addition, this research also investigates 1) how such 'voices' instantiated in L2 creative writers' cognitive story-writing process are the improvisational enactments of the writers' 'autobiographical identities' rooted in their previous sociocultural experiences; and 2) the intentions such 'voices' serve in the writers' constant reformulations of their

self-positioning in particular contexts. Thus, this research hopes to show that L2 creative writing pedagogy might be enhanced if it were predicated not only on the conviction that L2 creative writing activities stimulate L2 learners/writers to make authentic meanings or claim an authorship of the language (see Creative Writing, no date given), but also on considerations of how L2 learners/writers' linguistic, discursal, and ideological choices and expressions of emotions signal the development of their identity negotiations. By doing so, L2 teacher researchers could better hear and appreciate their students' 'voices' expressed in a creative writing activity so as to create and support the writing contexts which are likely to foster the students' meaningful L2 practices.

Secondly, this research differs from previous L2 creative writing research in terms of the target participants. The participants of this research are fifteen adult L2 creative writers who have previously invested in forms of creative literacy practices in particular contexts. To begin with, in contrast to the majority of the pedagogically contextualised discussions on L2 creative writing activities, this research does not situate its participants as L2 learners/writers who have been initiated into classroom L2 creative writing activities for language or literacy acquisition purposes, but rather as social agents who have agentively and purposefully engaged in creative writing to negotiate particular identities and achieve certain social positioning. Next, as for the existing body of L2 creative writing studies which indeed approach creative writing practices as meaningful social actions (discussed later on p. 13), they often target distinctive social groups such as published immigrant L2 writers from particular sociohistorical periods or immigrant children living and studying in an English-speaking context. Compared to the above socioculturalist strand, the present research intends to shift attention to contemporary adult L2 creative writers who

simultaneously are ESL speakers, to be more specific, non-native-English-speaking students studying in universities in the UK.

Finally, as previously mentioned, other than examining L2 creative writers' autobiographical identities rooted in the L2 individuals' life histories, this research takes up a micro and dynamic view of writer identity which resides in the *movements* of the writers' emerging *thoughts* situated in an immediate creative writing context and mediated by the writers' past sociocultural experiences. Previous L2 creative writer identity studies have managed to tease out 'writer identities' from the writers' 1) sociocultural, sociohistorical, or socio-political practices and interactions in particular social groups, or from 2) the texts that have been produced, or both. So far, I have not found any writer identity study (on any type of L2 writing) which looks at manifestations of writer identities in the writers' task-situated cognitive writing processes. The Cognitivist process-oriented L2 writing studies (later discussed in section 2.2) tend to normalize patterns of writing strategies with the ultimate aim of promoting teachers' understanding and consequent modelling of the expert writing strategies in L2 writing classrooms. In contrast, the present study aims to show that L2 creative writers' cognitive writing activities are *idiosyncratic* performances of the writers' emergent identities rather than *normative* indications of the writers' language proficiency or writing expertise. Consequently, this research hopes to demonstrate that examining the L2 writers' cognitive writing activities does not automatically turn L2 writing research into a mentalistic study which perceives writing as cognitive routines, oblivious to the notion of writing as a social act.

Being a motivated L2 creative writer myself and an L2 writer identity researcher, the above observation of the current gaps in L2 creative writing research has motivated my doctoral research. My own faith in the above illustrated values

embodied by my doctoral research was conditioned by two personal experiences: firstly my Master's dissertation research conducted on three L2 creative writers, and secondly my personal experience of attending an English creative writing course, not only as a motivated L2 creative writer but also as an ESL speaker.

1.2 Two personal experiences and the research questions

Firstly, my Master's research (Zhao, 2006) investigated three L2 creative writers' cognitive writing processes. I came to appreciate that general and academic L2 writing has been well-served by Cognitivist process-oriented studies (see the *Journal of Second Language Writing* passim), but I wanted to find out what the cognitive writing processes of L2 creative writers would be like and if my research findings would corroborate the typically romantic notion of the creative writing process, with its emphasis on inspiration, 'creative flow' and emotional catharsis. I was also keen to discover if there would be any indications of innovative and meaningful operations with language and discourse within the writers' cognitive writing processes which might support the pedagogical advocacy of L2 creative writing for language learning.

Thus, in my MA research, the three participants were asked to write two short stories in English (i.e. a free-writing task, and a story-continuation task) on the spot while thinking aloud. Across the two tasks as well as in response to the change of task conditions, I found these three L2 creative writers displayed idiosyncratic configurations of problem-solving and decision-making activities (such as goal-setting, questioning, verbal rehearsing, evaluating, revising, or rereading, etc.). They also showed idiosyncratic distribution in their attention directed to the linguistic,

ideational, and discoursal aspects of writing. I began to ask myself if I could attribute such different demonstrations of cognitive writing behaviours mainly to factors associated with levels of language proficiency or writing expertise, as is often done in the traditional Cognitivist process-oriented L2 writing research (e.g. see Cumming, 1989; Rijlaarsdam and van den Bergh, 2006). However, in the light of interviews conducted with these three L2 creative writers on their previous writing experiences, I drew the tentative conclusion that their distinctive cognitive writing processes might be importantly connected to their motivation in creative writing and their motivation in using English for meaning-making.

Secondly, I have been a motivated L2 creative writer myself since I started my BA course in English language and English literature in Beijing ten years ago. During my BA study, I wrote semi-autobiographical and horror stories in English for my coursework and for my own pleasure respectively. In addition, I wrote and performed several short plays in English with some classmates in our participation in the English department's drama competitions. As an L2 creative writer, the second noteworthy formative personal experience informing the research happened at the beginning of my doctoral study when, out of interest and with the intention of associating with a creative writing community, I attended an English creative writing course at Warwick University. This creative writing course was held every Tuesday night, and among the 16 students altogether, I was the only non-native speaker of English. In nearly every session, a few students would be asked to read out their short stories to the whole class, which would then be followed by peers' and teachers' comments.

From the first class, I always felt a great sense of anxiety because I could not comprehend or appreciate other students' written work the way the rest of the class

did (or appeared to do). In addition, I was anxious because some day it would be my turn to read. How would the others consider me as a writer, or evaluate me as a person from another culture? To be specific, how would they speculate upon the content and language of my story, e.g. the previous knowledge and ideology that I had brought to writing it, and the sophistication or rather naivety of my English language? I persevered through the whole course. However, throughout this time the above questions regarding how my work and I were perceived in this community exerted a constant influence on my story creation processes; namely what should I write and how could I conform to this community's endorsed voices and practices. Although I could not express this affective state in technical terms at that time, as an ESL speaker and also as a motivated L2 creative writer myself, what I experienced raised my awareness about issues of multiple identities and self-positioning in a particular context, i.e. an outsider in a creative writer community which, apart from me, comprised entirely native English speakers.

These two diverse personal experiences drove me to think that 'writer voice' might not simply be a product, a static mark left in written texts for linguists, literature scholars or historians to scrutinize; rather, 'writer voice' could permeate through everything involved in creating a piece of work, an important part of which are the *movements* of the writers' *thoughts*, their discursive knowledge and strategies (Matsuda, 2001). In addition, such writers' 'voices' reflected in the L2 creative writers' cognitive writing processes (often documented by think-aloud protocols) might be mediated by the writers' autobiographical identities rooted in their life histories.

The above conceptualization informed my plans for doctoral research. My doctoral research is an interview and think-aloud protocol-based case study of fifteen

L2 creative writers who speak English as their second language. Previously, I have briefly discussed the three angles from which this research was launched to address the gaps present in L2 creative writing research. Furthermore, extending to the field of L2 writing-related research overall, so far I have not found any study which integrates the often socioculturalist L2 identity studies with the often cognitivist process-oriented L2 writing research. The integration of these two fields of L2 studies is one key contribution of this research, which embraces a sociocognitive perspective as its overall theoretical framework (elaborated upon in section 2.7). This research aims to demonstrate that an examination of L2 writers' instantaneous psychological behaviours while performing a writing activity could be organically related to an investigation of the writers' sociocultural experiences. In other words, this research takes up the epistemological stance that L2 creative writing is simultaneously a cognitive construct and a social phenomenon and these two are mutually inclusive. Predicated upon the above overall theoretical framework, my research questions can be briefly stated as:

1. How do L2 creative writers construct their autobiographical identities in their retrospective accounts of their literacy, linguistic, educational, and professional experiences?
2. In the two differently-conditioned story writing tasks set up by the present research, what is the nature of L2 creative writers' on-line writing processes in terms of their attention allocated to different writing behaviours? More importantly, how are such cognitive writing behaviours the instantiations of the L2 creative writers' emergent identities (i.e. their 'voices')?

3. What are the connections between the L2 creative writers' constructions of their autobiographical identities revealed in their retrospective life-history accounts and their emergent identities enacted in their on-line writing processes in the two differently-conditioned story writing tasks?

1.3 Overview of the thesis structure

Following this introduction, Chapter Two is the Literature Review which falls into four parts. In the first part I will review the research that has been done on L2 creative writing and locate the gaps in this field. In the second part, I will look at the major ideological movements and theoretical shifts in L2 writing research *and* L2 motivation and identity studies respectively. The third part concentrates fully on the fundamental issue which the present research has set out to investigate, i.e. the 'writer identity' of L2 creative writers. I will examine the theoretical constructs behind the two types of identities explored by the present research (i.e. autobiographical identities, and task-situated emergent identities) and their interrelationship. Then, I will move on to the frequently debated tension between two opposing research paradigms, i.e. Positivism and Relativism, tracing this divide through the theory constructions in the fields of L2 motivation and identity studies and L2 writing studies. In the final part of this literature review, I will briefly discuss the overall theoretical framework underpinning the present research, i.e. a sociocognitive perspective.

Chapter Three discusses the methodology employed by the present research. Firstly, I will introduce the backgrounds of the fifteen L2 creative writer participants

who come from a diversity of cultures and academic disciplines. Secondly, I will describe the ‘tasks and procedures’ the present research has adopted to investigate the fifteen L2 creative writers’ autobiographical identities and their task-situated emergent identities. I will discuss the procedures under which I conducted in-depth interviews individually with each of the fifteen participants to learn about their sociocultural life histories (hence their autobiographical identities). Then I will describe the two think-aloud story-writing sessions (i.e. autobiographical writing, and prompted story-continuation writing) that I have designed to capture the writers’ online cognitive writing processes. Thirdly, I will move on to explaining the data collection method corresponding to each component of the tasks and procedures previously described. Fourthly, I will discuss data analysis methods: to put it broadly, a combination of *quantitative* analysis of the entire fifteen participants and a *qualitative* examination of five selected focal participants. First of all, under the quantitative analysis, I will discuss how I have employed I-statement analysis and We- & You-statement analysis as the discursive tools to code the interview transcripts and how I have employed think-aloud protocol analysis to analyse the participants’ cognitive writing processes. Next, under the qualitative analysis, I will explain how I, in view of the previous quantitative coding results, concentrated on some concrete interview comments and think-aloud utterances of five focal participants to ascertain indications respectively of their autobiographical identities and of their emergent identities.

Chapter Four and Five respectively deal with the quantitative data analysis results and discussions and the qualitative data analysis results and discussions. In Chapter Four, targeting the entire fifteen participants, I will present the I-statement coding results and the think-aloud coding results. I find and explore certain

connections between these two sources of data. In Chapter Five, I will tell the stories regarding the focal participants' autobiographical identities in various communities and then I will portray the focal participants' task-situated emergent identities through elaborating on particular think-aloud utterances. With each focal participant, I also identify a certain connection between their autobiographical identities and their task-situated emergent identities.

Chapter Six is the Conclusion of this thesis. In light of the findings, I will discuss how the present research might offer some contribution to two fields of L2 studies, i.e. L2 creative writing research and L2 writer identity research. Secondly, I will reflect on the data-collection and data-analysis methods employed by the present research and then give my thoughts on both the strengths and limitations regarding these two facets of methodology. Finally, I will discuss the future directions suggested by the present research.

CHAPTER TWO: LITERATURE REVIEW

2.1 L2 Creative writing research

Despite the recent emergence and advancement of writing research which explores practices in ‘new literacies’ (i.e. forms of literacy involving digital technology such as multimodal or multimedia story writing, e.g. Skinner and Hagood, 2008) and out-of-school literacy practices (e.g. Yi, 2007, 2010), creative writing is still somewhat neglected by research in our field. A small body of literature on L2 creative writing is available. The work that I was able to find generally falls into the following three categories.

Firstly, there are pedagogically oriented descriptions and discussions of L2 creative writing tasks for stimulating students’ interests and motivation in writing for language learning or writing development purposes. Such studies focus on task design, procedures of implementation in language/writing classroom, and students’ interactions and performances. For example, Grabe and Kaplan (1996) suggested types of personal narrative and fictional writing tasks to realize students’ ‘creative power’ (p. 333). Along this line, some research has included persuasive rationales for the connection of journal writing to the development of academic work, e.g. encouraging personal voice and self-reflection (e.g. Burton and Carroll, 2001; Gardner and Fulwiler, 1999; Vanett and Jurich, 1990; Peyton and Reed, 1990). Tickoo (2001) demonstrated that the ‘attention-getting power’ of his ESL students’ expository writing could be noticeably reinforced by equipping them with the ‘narrative art’ of developing the crisis of a story. In drama writing, Elgar (2002) and Belz (2002) examined the role played by L2 playwriting activities in language

development. In a similar vein, Ensslin (2006) and Tsou, Wang, and Tzeng (2006) integrated computer-based creative writing activities into their EFL classrooms. In both cases, they observed an increase in students' motivation in English writing and an improvement in certain aspects of their language competence.

The second area of creative writing studies adopts a social constructivist view and sociocultural frameworks. It approaches creative writing practices as meaningful social actions and situated activities. These studies set out to explore creative writers' construction of various identities. This is achieved by examining the surrounding communities in which the writers' creative literacy practices are embedded, and the writers' social actions, engagement with social relations and resources throughout the writing process (e.g. Vasudevan, Schultz and Bateman, 2010; Skinner and Hagood, 2008; Burkhalter and Pisciotto, 1999; Yi, 2007, 2010; Hull and Katz, 2006; Maguire and Graves, 2001). In addition, the interactions between writer identity and certain aspects of the creative literacy products (discoursal, semantic, syntactic, or thematic, etc.) are often investigated. Along this line, there are the exclusively text-focused L2 identity studies which scrutinized the discoursal or/and ideological representations of writer 'voice (elaborated upon later in section 2.5.3.2.1) in immigrant writers' autobiographies produced in particular eras and contexts (e.g. Pavlenko and Lantolf's, 2000; Pavlenko, 2004; Ros i Sole', 2004). However, creative writing studies falling under this second area, influenced by a sociohistorical perspective, often focus on socially marginalized English-speaking writers (e.g. Hull and Katz, 2006), or immigrants living in an English-speaking context (e.g. Maguire and Graves, 2001; Skinner and Hagood, 2008; Yi, 2007, 2010), or both (e.g. Vasudevan, Schultz and Bateman, 2010). Research of this type investigates creative writing as an empowering tool through which L2 speakers may actively construct

and perform their social or ethnic identities, negotiate authorial stance, improve cultural understandings, and develop their social participation and presence.

The third category of studies utilizes creative writing as a convenient research instrument, particularly for eliciting narrative writing extracted from L2 children or relatively low-proficiency L2 learners (e.g. Ellis and Yuan, 2004; Hanaoka, 2007). In addition, given creative writing's capacity to capture affective dimensions, poetry and diary writing have been utilized to gain an insight into L2 individuals' personal and emotional responses to dramatic incidents (e.g. Hanauer, 2010) or to their lived experiences (e.g. Kinginger, 2004).

The above review shows that the motivational and mediational values of creative writing for language learning, for identity construction, or for emotion-expressing have been empirically investigated, and that L2 writers' creative literacy *products* and their *sociocultural writing processes* have been examined. However, little attention has been paid to contemporary adult L2 creative writers' self-identities embedded in their sociocultural life histories, or L2 creative writers' on-line *cognitive* writing processes, or the manner in which the former influences the latter in a current creative writing task. The present research attempts to integrate the issues of 'writer' and 'writing' into one, thus embodying a combination of the sociocultural writer identity studies and cognitivist process-oriented L2 writing research.

In what follows, I will first look at the development of major trends in L2 writing research with a focus on the cognitive and process-oriented approaches. Secondly, I shall examine L2 motivation and identity research, from the earliest extensive, survey-based, social-psychological studies applying Gardner's (1985) seminal socio-educational model of motivation, to the situated, cognitive and dynamic view of

motivation, and finally to the recent sociocultural, poststructuralist perspectives in identity research.

2.2 The three-phase movement in L2 writing research—product-oriented, process-oriented, and the social turn

L2 writing research has mainly gone through three stages of ideology and focus. A brief discussion on each is needed when positioning the present research—a focus on the cognitive writing process—against the extensive history and background of those studies already done.

Matsuda (2003) has provided a detailed discussion of the movement in L2 writing studies from the initial product-oriented research approach, also known as the ‘current-traditional rhetoric’ to the later widely prevalent process-oriented approach, and finally to a new focus on the post-process pedagogy (also see Matsuda, Canagarajah, Harklau, Hyland, and Warschauer, 2003; Hyland, 2003; Atkinson, 2003; Harklau, 2002) which advocates the ‘multiplicity of perspectives’ (Matsuda, 2003, p. 67) and the ‘multifocal nature’ (Atkinson, 2003, p. 12) of L2 writing which is socially and culturally contextualized and concerned with issues such as power relations and politics as well as the complexities of individuality. Hyland (Matsuda, Canagarajah, Harklau, Hyland, and Warschauer, 2003) describes this movement in terms of the social and agentive roles of the writers:

Current conceptions of discourse shift attention from correctness to the resourcefulness of writers as *social actors* who bring *personal* and *cultural* histories to their writing and particular understandings of the texts they are asked to write (my italics, p. 167).

The theories underlying this three-phase movement in L2 writing studies are said to result from the popular pedagogical trends that have reflected the theoretical and professional development of L2 teaching overall (Matsuda, 2003).

First, product-oriented L2 writing research was originally brought forth by the ‘teacher-centred’ ‘audiolingual approach’ with ‘a focus on form’—prescriptive grammar, syntax, spelling, textual devices, etc.—thus being criticized as ‘methodologically monolithic’ (Matsuda, 2003, p. 67-75). Recent product-oriented writing research generally accepts that written texts are influenced by discoursal and generic conventions of specific discourse communities in which the texts are embedded. Discoursal features, such as lexical richness, error analysis, textual structure, thematic/rhetorical move, frequency and distribution of metadiscourse features (Hyland, 2005b) are often statistically analysed and then correlated with factors such as disciplinary/cultural context, writing scores, writers’ criteria, writing processes, or teacher intervention. However, the product-oriented approach has been critiqued as primarily treating writing as a physical object waiting to be scored or analysed (Johns, 1990) and as privileging the indisputable authority and power of teachers who judge and grade students’ texts.

Next, the L2 writing-as-a-process movement partly developed as a reaction against its predecessor in that it is student-centred, ‘humane and intimate’ (Matsuda, 2003, p, 68). Strategies such as giving students the freedom to choose their own topic were embraced with the aim of encouraging rather nebulous concepts such as *authentic voice* and the development of *inner self*. Process writing also emphasizes individual *thinking*, the writer’s individual mental processing in L2 writing. The process-oriented trend reflects both the Cognitivist and the Expressivist view of writing. It is Cognitivist in that process-oriented L2 writing research focuses on

writers' cognitive activities and writing strategies; it is Expressivist in that writing teachers embracing a process-oriented approach tend to downplay the role of social construction in writing practices to heighten an individualist realization of 'authentic' thoughts and emotions through recursive writing processes. The present research engages only with the Cognitivist dimension of the process-oriented L2 writing studies as my research embraces a sociocognitive perspective as its overall theoretical framework. Process-oriented L2 writing research sets out to explore the types, proportions and/or distributions of various writing strategies or cognitive activities, e.g. planning, revising, idea-generating, rereading etc., of particular L2 learner/writer groups. Therefore, process-oriented writing researchers believe that the insights gained from unravelling and comparing expert and novice writers' writing processes could promote teachers' understanding and consequent modelling of the expert writing strategies in L2 writing classrooms.

Both the *product* and the *process* approach have been criticized for exerting a normative influence in investigating writing issues, i.e. prescribing what the written product or the writing process *should* be like, without seeing writing as a social act, a site of conflicting ideologies and social/power relations. Clark and Ivanič (1997) argued that 'context of situation', i.e. 'the immediate environment in which a text is actually functioning' (Halliday and Hasan, 1985, p. 46, cited in Clark and Ivanič, 1997, p. 60), and 'context of culture', i.e. 'the whole historical and socio-political context in which language is used' (Clark and Ivanič, 1997, p. 67), 'must be incorporated into any theoretical account of the writing process and of written language' (p. 58).

At this point we may identify the emergence of post-process writing research associated with sociocultural theory. Indeed, Prior (2006) has asserted that:

‘sociocultural theories represent the dominant paradigm for writing research today’ (p. 54). Such approaches have been informed by the notion of ‘social turn’ (Matsuda, 2003, p. 73) and ‘sociocognitive situatedness’ (Atkinson, 2003, p. 10) in SLA research overall. The post-process approach liberates L2 writing from the asocial ‘cognitive routines’ (Faigley, 1986, p. 537, cited in Matsuda, 2003); and as noted by Hyland (Matsuda, Canagarajah, Harklau, Hyland, and Warschauer, 2003), it sees ‘literacy as social interaction’ which further raises issues like ‘writer purpose, identity, audience expectations, cultural schemata’ (p. 166). This view is also reflected in Light’s (2002) understanding of students’ conceptions of creative writing in that they are not ‘independent cognitive entities’ but ‘socially constituted’ (p. 263). Again, the arrival of post-process writing research was accompanied by vehement criticism of its predecessor. However, as Matsuda (2003) warns, despite the shortcomings of the process-oriented approach, e.g. excessive concern with individuality and psychological and cognitive matters, we should not abandon it completely given its continuing popularity evidenced by the quantity of L2 writing studies examining cognitive writing processes in various contexts (see the *Journal of Second Language Writing* passim). Thus, the *cognitive* view of writing might be integrated with, instead of replaced by, the ‘*social turn*’ advocated by the post-process approach. In the following, I will discuss in more detail the application of process-oriented writing theories in the examination of cognitive activities enacted in L2 creative writing processes.

2.2.1 The relevance of process-oriented L2 writing research to L2 creative writing

Since its beginnings in the 1970s, process-oriented writing studies have been

commonly regarded as an embodiment of the Cognitivist view of writing. Therefore, in the majority of process-oriented L2 writing studies, there is relatively scarce exploration of aspects of L2 writers' feelings, motivation, and, in particular, self-identities, lying underneath the tip of the iceberg of the demonstrated cognitive writing behaviours and strategies. One exception is Clachar's study (1999). Clachar asked Puerto Rican undergraduate students to write on an emotional and a non-emotional topic respectively. Analysis of the think-aloud protocols and sample texts seemed to show that an emotional topic can lead to more focus on 'lexical appropriateness and morphosyntactic correctness in L2 written discourse during planning and composing' (p. 56). As creative writing is generally perceived as free, personal, emotional, and original (see Light, 2002), I see it as a particularly appropriate site to integrate motivational and identity issues into the examination of L2 writers' cognitive activities in a writing process.

General and academic L2 writing has been well-served by process-oriented studies. Such writing studies have stressed the characterization of writing as a self-regulated information-processing, problem-solving, and decision-making process where L2 writers constantly juggle with competing linguistic, pragmatic, discursal, or ideational constraints (Flower and Hayes, 1980; Swain and Lapkin, 1995; Cumming 1989, 1990). On the surface, this characterization of writing as a systematic process seems to clash with the typically romantic notion of the creative writing process. Studies tend to regard the creative writing process as a capricious, idiosyncratic, emotional, talent-driven and less cognitively demanding rhapsody of inspiration compared with the ratiocination of argumentative or persuasive writing composition (e.g. see Wang and Wen, 2002; Grabe and Kaplan, 1996; Dipardo, 1990; Roca de Larios, Manchón, Murphy, and Marín, 2008). However, there is one

exception: Manchón, Roca de Larios, and Murphy (2000) used think-aloud protocols to investigate the backtracking behaviours of intermediate L2 learners and found that compared with argumentative writing, an imaginative narrative writing task seemed to impose a bigger cognitive burden on the participants, manifested by a higher occurrence of backtracking behaviours. The researchers' suspicion was that the staple genre of the participants' L2 writing practice was academic and argumentative and thus they were less familiar with the imaginative narrative topic 'in terms of topic construction, emotions to sift and information to be conveyed' (p. 33). All of these are embodiments of problem-solving and decision-making behaviours which were deemed as crucial by these researchers even for a L2 creative writing task. In another study, Light (2002) used interviews to investigate creative writing conceptions and practices of students who took creative writing courses at three UK universities. He discovered that students' understanding and practices of creative writing 'closely resemble students' conceptions of writing practices in other disciplines' (p. 257). Although he found that all of his interviewees perceived creative writing as more personal, private, emotional, original and free in comparison to 'discursive writing', he asserted that his '[research] results do not support the view that creative writing is a fundamentally different form of writing vis-à-vis the writing self' (p. 273).

Thus I would argue that investigating the cognitive processes of L2 creative writing will also shed light on the characteristics of L2 writers' mental exertion and orchestration of cognitive activities. Insights may be gained into the nature and distribution of specific types of writing behaviours that occur in the L2 short story writing process; for example: goal-setting, evaluation, and monitoring. Research may illuminate those aspects of writing that problem-solving behaviours focus upon in

different L2 creative writers: how and why do they vary among the predominantly linguistic, ideational, or discoursal aspects? Intriguingly, can differences in writing behaviours be linked to the ESL writers' differently constructed identities as creative writers?

A majority of L2 motivation and identity research focuses on second language acquisition, rather than L2 writing or L2 creative writing. Therefore, before positioning my own work in investigating L2 creative writers' identities, in the following I will look back on the development, expansion, and shift of focus in the field of L2 motivation and identity studies in general (not limited to L2 writing). This development is also presented in a form of three-stage development, i.e. from the social-psychological framework, to the cognitive and dynamic view of motivation, and finally to the sociocultural and poststructuralist approach to issues of L2 identity and agency.

2.3 The three-phase movement in L2 motivation and identity research—the social-psychological framework, the cognitive and dynamic view, the sociocultural and poststructuralist approach

The three-phase movement in L2 motivation research was propelled by three different ideological stances in conceptualizing L2 motivation in terms of characterizing what constitutes the *L2 learners* who hold such motivation and what constitutes the surrounding *context* where such motivation happens and what the relationship is between these two. Consequently, the three stages are different in their interpretations of the connection between L2 motivation and L2 learning. In the very beginning, L2 motivation was componentized as part of the psychological factors of

L2 learner groups who live in the prevailing macro sociopolitical milieu. Later, L2 motivation was regarded as reflected in the dynamic cognitive properties of L2 individuals who regulate their own actions in a task-situated micro context. Most recently, L2 motivation is seen as part of *L2 self-identities* which are constructed and reconstructed through the dialectical relationship between L2 learners and their multiple macro and micro sociocultural contexts.

2.3.1 The social-psychological framework

Firstly, the traditional *social-psychological* approach to L2 motivation suggests that language learning outcomes are not only related to L2 learners' language aptitude, but more importantly, affected by the sociopolitical influences in inter-group settings mediated through L2 learners' affective traits, such as attitudes, motives, self-confidence, and anxiety. Based on their survey research on Anglophone high school students studying French as a second language, Gardner and Lambert (1959, 1972) introduced the concept of L2 motivation orientations, i.e. the dichotomy between *integrative* and *instrumental* orientations. Defined by Gardner and Lambert (1972), *integrative orientation* 'reflect[s] a sincere and personal interest in the people and culture represented by the other group' (p.132); whereas *instrumental orientation* means studying a language for vocational, monetary or academic reasons, or for self-actualization and self-enhancement (Gardner and MacIntyre, 1991; Grosse, Tuman, and Critz, 1998). With regard to this dichotomy, desire to become like a native speaker of the target language, instead of seeking to learn the target language for 'pragmatic reasons' (Gardner, Tremblay, and Masgoret, 1997), is claimed as a significant contributory factor in enhanced and extended L2

achievement.

This integrative-instrumental system has been extensively incorporated, validated, or extended in many subsequent L2 motivation studies. Large surveys, based on Gardner's (1985) highly influential Socio-Educational (SE) Model of motivation, were widely conducted to investigate L2 learners' attitudes and motives in different geographic and social contexts (e.g. Gardner, 2000, 2001; Gardner, Masgoret, Tennant, and Mihic, 2004; Dörnyei, Csizér, and Németh, 2006; Chen, Warden, and Chang, 2005; Warden and Lin, 2000; Mori and Gobel, 2006; Shedivy, 2004; Lamb, 2004). However, since the 1990's, the social-psychological framework has been questioned for being predicated upon the existence of clearly identifiable target language/culture groups within reach of the L2 learner groups (Dörnyei, 2009; Lamb, 2004), and thus its applicability in diverse sociocultural, sociopolitical contexts is called into question. In addition, given its usual psychometric measurement of L2 motivation, the social-psychological approach has been critiqued as seeing human internal factors, e.g. attitudes, as fixed and stable, 'impervious to instructional practices' (Lamb, 2007, p. 758) and as treating L2 learners 'as theoretical abstractions' (Ushioda, 2009, p. 220), whose macro traits are the focus of research to the neglect of the complexity of individual views, interpretations and experience. Finally, due to its focus on the macro sociopolitical context (i.e. Canada as a bilingual country), the original social-psychological construct was said to have minimal pedagogical value in local, pedagogical contexts (Dörnyei, 1994, 1996, 1998). The shift of focus to the individual learner's mind and actions in a situated context has called forth an increasing attention to the cognitive and dynamic view of L2 motivation.

2.3.2 The cognitive and dynamic view of motivation

A cognitive view of motivation hypothesizes that individuals make decisions over their own actions and that they critically reflect upon and take responsibilities for the amount of effort put in (Williams and Burden, 1997, p. 119; Dickinson, 1995). Therefore, L2 learners are portrayed as acting with respect to their goals, beliefs and values, rather than relying merely on needs and instincts (Dörnyei, 1994; McCaslin, 2009), or ‘being at the mercy of external forces’ (Williams and Burden, 1997, p. 119), as implied in Gardner and his associates’ social-psychological framework. For example, *Attribution theory*, one major cognitive motivational construct, explains how learners perceive the causes of their success or failure, e.g. effort, task difficulty, ability, or luck, and how this perception will influence their future L2 learning performances (Weiner, 1979, 1994). *Self-efficacy theory*, another motivational construct under the cognitive trend, addresses learners’ expectancy in accomplishing a given task. It differentiates between ‘outcome expectations’, i.e. a person’s belief that certain actions will produce particular outcomes, and ‘efficacy expectations’, i.e. a person’s belief in one’s ability to perform certain actions which are needed for particular outcomes. These two types of expectations, decided by learners’ judgment of their own abilities and competence to successfully fulfil a certain task, are claimed to play a central role in regulating learners’ code of behaviours and motivation (Bandura, 1993, 1997).

The cognitive theories of motivation, as exemplified above, have offered opportunities for a more situated and pedagogical understanding of L2 motivation, along with the recognition of ‘the dynamic motivational processes that take place during task completion’ (Dörnyei, 2002, p. 139). However, the restricted scope of the

cognitive psychological approaches to L2 motivation gradually became apparent. The cognitive approaches were challenged for their inadequacy for exploring the social dimension of language learning, and criticized for their predominant focus on learners' individualistic, mental functioning and for treating motivation as context-independent (Ushioda, 2006, 2009). A new conceptualization of L2 motivation as embodied in individuals' self-identities which are constantly constructed throughout their interactions in multiple sociocultural contexts was called for. This sociocultural approach to L2 identity is underpinned by the Vygotskian theory that 'an individual was mediated by [both] concepts and cultural entities' (Lantolf and Thorne, 2006, p. 211).

2.3.3 The sociocultural and poststructuralist approach

Different from the social-psychological perspective discussed above, sociocultural theories (including the poststructuralist view) perceive that even under the same broad social context and with the individual learners possessing similar types of motivational orientations and similar levels of language aptitude and 'affective filter' (Krashen, 1985), the L2 individuals' distinctive learning histories, and possession of varying degrees of cultural, or symbolic *capital* (Bourdieu, 1991; Norton, 1995, 2000; Lamb, 2007, 2009) could still send them on divergent paths of language achievement. The emphasis on a 'whole-person perspective' (Dörnyei, 2009, p. 9) of L2 learners interacting with various social elements in local and global contexts is manifested in the frequent employment of qualitative research methods in sociocultural enquiry (see Lantolf, 2000). Central to the sociocultural view is that human action, cognition, perception and affect are all socially constructed though not

socially determined. Therefore, L2 learners are regarded as ‘concrete socially constituted and always situated beings....[who] participate in the symbolically mediated lifeworld...of another culture’ (Pavlenko and Lantolf, 2000, p. 155). The sociocultural approach takes notice of both the immediate local context and the broad sociohistoric and sociopolitical context, and maintains that the macro context defines and is also defined by the micro context through the values, knowledge, practices and ideologies of the people who are part of both contexts (Clark and Ivanič, 1997, Chapter 3). To catch this quintessential dialectic between L2 individual learners and the surrounding context, the sociocultural approach accentuates the contextual and interactional aspect of motivation and thus re-conceptualizes it in the term *identities* ‘as constructed, emergent, and negotiated over time in particular situations’ (Maguire and Graves, 2001). Poststructuralism, in particular, believes that L2 learners’ agency, intentionality and subjectivity play a significant role in self-positioning in the world.

In the following, I will discuss in more detail three sociocultural theoretical frameworks which have approached L2 identity from slightly different angles: i.e. *situated learning theory* which focuses on the ideas of community, membership, and learning as participation, the perspective of *discursive motivation and identities* which illustrates the mediated role played by language in the social construction and representation of situated identities, and *poststructuralist theory* which emphasizes L2 learner’s agency in power negotiation and self-positioning especially when facing unequal and disadvantageous situations.

2.3.3.1 Lave and Wenger's situated learning theory

Lave and Wenger (1991), in their 'situated learning theory', argued that learning consists of people *participating* in an ongoing 'community of practice' (CoP). Learners' participation in a particular CoP entails a process of gaining competence and expertise, utilizing community resources, and negotiating legitimate membership status and relations with others. The process of learners gradually progressing in a CoP, learning from the more knowledgeable others, and transforming from novices to fully participating experts taking multiple roles in the CoP, is termed 'legitimate peripheral participation' by Lave and Wenger (1991). Along with this 'centripetal participation in the ambient community' (ibid, p. 100), comes the constant reproduction and transformation of learners' identities, such as the professional identity of 'insurance claims processors' evolving from apprentice to master status in Wenger's (1998) ethnographic study. Central to the theory of CoP is that 'identity, knowing, and social membership entail one another' (Lave and Wenger, 1991, p. 53).

In the field of sociocultural L2 studies, CoP theory is an influential theoretical model in the interpretation of L2 learners' socialization experience, acquisitions of language and/or literacy competence, and identity formations in a variety of learning situations (e.g. see Morita, 2004; Bazerman and Russell, 2003; Haneda, 1997, 2005; Toohey, 1996, 1998, 2000; Leki, 2001; Lamb, 2009, Belcher, 1994). To name but a few, applications of CoP theory have ranged from studies concerning group projects or academic courses in Western universities (Leki, 2001; Morita, 2004), to immigrant women's English language learning experiences in Canada (Norton, 2000), to the discourse communities of scholarly writing and publishing (Flowerdew, 2000; Englander, 2009), and to an actual language classroom (e.g. Norton, 2001;

Toohey, 1998). CoP theory has been effectively employed to capture the complex and dynamic relations among L2 individuals' participatory and negotiated 'experience of meaning', the particular context and its 'reificative' practice (Wenger, 1998, Chapter 1), and L2 individuals' identity and power negotiation. However, my reading of such studies suggests that although L2 researchers have actively tapped into the explanatory power of the *CoP perspective* in elucidating the social constructionist nature of learning and knowing, their perceptions as regards the exact *scope* of relevance of a CoP entity are rather mixed.

To begin with, Wenger, the original architect of the CoP concept, emphasized the need to understand 'to what degree, in which ways, and to what purpose it is (or is not) useful to view a social configuration as a community of practice' (my italics, 1998, p. 122). He cautioned that 'calling every imaginable social configuration a community of practice would render the concept meaningless' and yet also warned that 'encumbering the [CoP] concept with too restrictive a definition would only make it less useful' (ibid). Wenger acknowledged that there is no 'clear-cut answer' or 'simple metric' for differentiating CoPs from other social groups (p. 125); nonetheless he stated that a community becomes a viable CoP when three major manifestations 'are present to a substantial degree', i.e. 'a community of mutual engagement, a negotiated enterprise, and a repertoire of negotiable resources accumulated over time' (p. 126).

Despite Wenger's (1998) fairly meticulous theorization of this notion of *locality* personifying a CoP where a shared enterprise is locally negotiated and a historically constructed practice has been locally fashioned and engaged in by the members together, the scope of CoP has been extended by some L2 social theorists to broader and more global communities. For example, Flowerdew (2000) and Englander

(2009), in their respective case studies on non-native-English-speaking scholars' /postgraduate students' social practices of publishing in refereed English-language journals and hence participation in the international CoPs of particular research disciplines, stretched the scope of CoP to disciplinary discourse communities. Furthermore, some sociocultural scholars asserted that Lave and Wenger's (1991) CoP concept is somewhat restrained as it focuses primarily on a directly engaged or face-to-face CoP, and suggested that this notion could be expanded to interpret the particularities of 'more global communities—such as academic fields, religions, or professions—whose size and dispersion means both that face-to-face interactions never link all the members, and that their focal “practices” are somewhat diffuse.' (Eckert and McConnell-Ginet, 1999, p. 189, also see Haneda, 2005; Lamb, 2009).

I would argue that the L2 creative writer community is exactly such a CoP whose practice is of an innately diffuse nature. L2 creative writers, compared to the group of insurance claim processors against which Wenger's (1998) CoP theory was originally projected, might demonstrate a higher tendency for participating in the community practice in solitude (except for, for example, those Hollywood creative writer teams, or creative writing workshops). Thus, there may be limited day-to-day, immediate mutual engagement with other creative writers in a particular locality, physical or virtual, and thus limited relevance or permeability regarding the idea that a rather closely-bound community of creative writers, in a certain intimate 'locality of engagement...continually creat[e] locally shared histories' (Wenger, 1998, p. 125). In addition, creative writing practice, compared with professional practices such as that of insurance claim processing focused on in Wenger's study (1998), allows for more space for idiosyncrasy and thus 'discontinuities' (ibid, p. 125) among individual members where a diversity of practices take place; and it also allows for

higher probabilities of mobility or ephemerality for its members, travelling across/among various creative writing genres, modes, medias, or venues.

Based on the above rationale, in this research I take up the stance that the CoP could involve both ‘narrow’ and concrete communities’ (Lantolf and Pavlenko, 2001, p. 148), or ‘global’ and ‘diffuse’ communities (Eckert and McConnell-Ginet, 1999, p. 189). Also, in contrast to the face-to-face and more tangible CoPs, there are the imagined CoPs whose norms of activities people partly align with through imagination. For example, Lamb’s (2004) case study of Indonesian pupils’ L2 motivation identified one participant who envisioned her future as involving membership of a community of professional middle-class English speaking Indonesians working in international settings. How her imagined CoP was depicted in her head is closely linked to her imagined identity, e.g. a businesswoman, or an expatriate living in western countries. This imagined identity could further stimulate her motivation to engage in particular activities, e.g. attending an English private school, which would be essential to the realization of that future identity of hers.

Multiple CoPs, local and global, real and imagined, coexist continuously at any given moment in an individual’s life (Haneda, 2005; Lamb, 2009). With regard to identity construction, the idea of people participating in multiple communities at any given moment implies that: 1) tension might arise among one’s multiple memberships; and 2) one has to prioritize his/her multiple communities in view of one’s values, beliefs, goals, and positioning in the current situated context and accordingly initiate the necessary decisions and actions; and thus 3) one’s multiple memberships could be eventually orchestrated into a coherent identity in a situated context (Wenger, 1998), at least temporarily.

Finally, as argued by Norton and Gao (2008), L2 learners’ imagined or desired

community not only ‘offers possibilities for an enhanced range of identity options in the future’, but may also be ‘a reconstruction of past communities and historically constituted relationships’ (p. 114). The theory of CoP assumes a ‘social constructionist view that identities do not exist within people but are constructed between them in interaction’ (Pavlenko and Lantolf, 2000, p. 171). The suggestion is that identity does not only exist in an individual’s mind in terms of what is conceivable, possible, acceptable or desirable, but identity is also negotiated through one’s real-world experiences in which ‘people define who they are by the ways they experience themselves through participation’ (Haneda, 2005, p. 273) and by the ‘framework of opportunities and constraints’ people find themselves in (Reay, 2004, p. 435). According to Wenger (1998), identity is ‘lived’ and ‘a becoming’ (p. 163). Individuals’ learning trajectories, encompassing their *past* and *present* experiences in particular CoPs, as well as their envisioned futures are intrinsic aspects of their identities.

Lave and Wenger’s situated learning theory powerfully demonstrates the longitudinal and ongoing sociocultural process involved in learning and identity construction. However, to examine from a rather micro and emergent angle how the construction and representation of identities are mediated through the meaningful manipulation of language in social interactions, e.g. speech, conversation, or writing, we must turn to the next sociocultural framework that I consider important to the present research, i.e. the discursive construction of motivation and identity.

2.3.3.2 Discursive construction of motivation and identity

On the one hand, the discourse and conversation analysts working on identity

issues believe that people's self-identity instantiated in verbal utterances is primarily a *discursive* construct (Mckinlay and Dunnett, 1998, p. 48). On the other hand, psychologists taking up the approach of 'Sociocultural Psycholinguistics', also called 'Discursive Psycholinguistics', treat 'psychological and linguistic processes as a unified phenomenon' (Roebuck, 2000, p. 80) and claim that it is the *discourse* that 'makes up consciousness' (p. 81). Without doubt, self-identities—our own perceptions of who we are and of our relations to the world—are an integral part of people's consciousness. By adopting this term 'self-identity', a concept that has been brought up by social theorists such as Giddens (1991), Block (2006, p. 42), and Ivanič (1998, Chapter 1; or the alternative term 'self-representation', see Clark and Ivanič, 1997), I aim to foreground the 'reflexive project of the self' (Giddens, 1991, p. 5) or the 'reflexive constitution' (p. 86) of individual's identity construction, relative to the socially defined, experiential aspect of identity lying in 'the full, lived experience of engagement in practice' (Wenger, 1998, p. 151). The term self-identity, along with several other terms prefixed by self-, such as self-identity, self-fashioning, self-positioning, or self-representation, is used throughout this thesis, with the aim of underscoring this reflective and discursive aspect of identity construction demonstrated in the L2 creative writers' narratives of their life histories recounted in the in-depth interviews. Thus, the participants' self-identity, as explored by this study, to a great extent consists

not of a person's life history, but of the *interpretation* they are currently putting on their life history. The self is in this way doubly socially constructed: both by the socially constrained nature of the life experience itself, and by the social shaping of the interpretation (original italics, Ivanič, 1998, p. 16).

By foregrounding self-identity, however, I am not denying the validity of Wenger's idea of 'identity in practice' (1998, p. 151) mentioned above. No doubt, one's identity is constantly 'worked out in practice' (ibid) and social interactions in real-life situations. However, this perspective is not the focus of the present research which is an interview- and think-aloud-protocol-based case study rather than an ethnographic field research.

Based on the above discussion, this research takes up a sociolinguistic view in conceptualizing that the act of a person using language to narrate her experiences and express her thoughts and feelings to others, in an interview, for example, constructs her self-identities which are 'to a large extent determined by the sociocultural history of the person and the discourses to which she has access' (Roebuck, 2000, p. 82). That is to say, what matters is people's own sense of their and others' identities, reflected through their 'discursive accounts, such as descriptions, explanations, exonerations, corrections, and reformulations' (Mckinlay and Dunnett, 1998, p. 49) which are socioculturally embedded and made possible, not the 'transcendental realism of identity' (p. 49) which stands beyond 'the individual's social constructive powers' (p. 48). Similarly, the poststructuralist scholar Weedon (1987) also claims that language is 'the place where our sense of ourselves, our subjectivity (i.e. social identity), is constructed' (p. 21, cited in Norton, 1995, p. 15). However, as pointed out by Ushioda (2009) and Gu (2009), the mediating role of language in motivation and identity construction in a particular context, e.g. spontaneous L2 classroom- or task-based conversation, or interviews probing L2 learner's experiences and goals, has not yet been given sufficient attention in motivation or identity research. In the following, I will briefly discuss

Gu (2009, 2010) and Gee's (1999) work to illustrate the possibilities opened up by such a theoretical approach of discursive motivation and identity.

Gu's work (2009, 2010) has persuasively demonstrated how L2 motivation and social identity could be discursively constructed by EFL Chinese learners at different levels of social contexts, e.g. within the specific learning community, the surrounding social environment, and an imagined global community (Gu, 2010). Gu (2009) analysed interview transcripts and learner diaries by using Fairclough's (2003) framework of critical discourse analysis at three dimensions, i.e. text, discursive practice, and social practice (p. 304). *Discursive* strategies for establishing 'legitimation' and 'oppositions and differences', accentuated through the *textual* features of specific pronouns, modality, conjunctions, and rhetorical devices, were adopted in the participants' recounting of and reflection on their English learning experiences. Participants' values, belief and knowledge systems, and their social relations revealed in their discursive comments ultimately mirror the historical processes and '*social practices*', such as globalisation, the marketization of China's economy, or Confucian altruism (Gu, 2009).

As discussed in Ushioda (2009) and demonstrated by the work included in *Identities in Talk* edited by Antaki and Widdicombe (1998), identity could be powerfully teased out through analysing the situated meanings, how people position themselves in verbal exchanges. One such example is Gee's (1999) interview-based study which explored 'how socially significant identities are mutually constructed in language' (p. 138) on the spot by people from different social classes, i.e. 'middle-class teens' and 'working-class teens', or from different professional classes, i.e. 'college professor' and 'middle-school teacher' (Chapter 9). Through looking into the particular lexical items, syntax complexity, rhetorical moves and how the

interviewees' 'refer to themselves by speaking in the first person as "I"' (i.e. 'I-statement', *ibid*, p. 141), Gee achieved a nuanced picture of how the socially situated identities were built through the interviewees' use of distinctive 'social languages' (e.g. 'global and abstract' language, or concrete language directly situated in local experience), 'Discourse models' (e.g. rational argumentation, or personal narrative) and 'Discourses' (e.g. 'academic discourse', 'teacher discourse', discourse of everyday social interaction, or discourse of 'personal biological trajectories' and achievement) (*ibid*, p. 138-141).

Both Gu and Gee's work demonstrate the possibility of 'the investigation of mind' through looking to 'linguistically constructed social discourse'. Therefore, they both adopted 'a hermeneutic model of analysis' (Roebuck, 2000, p. 80), rather than relying entirely on 'a preexisting, underlying system of abstract representations' (p. 81) of culture or social identities. I see this as a particularly constructive response to the caution, expressed by some L2 motivation scholars, of the intervening influence of culture on the representation of self-identities to others. For example, Macintyre, Mackinnon, and Clément (2009) argued that the 'various culture-bound definitions of self', e.g. the stereotypical independent, distinct, and confident Western self and the interdependent collective Eastern self, 'may impact on the motivational properties of self' (p. 54-55). It seems to me that Macintyre et al. are relatively reserved about the dynamic dialectic between the L2 learner's socially situated identities and the particular contexts he or she was in at particular times. They hold a relatively 'received view of culture' (Atkinson, 1999), assuming a greater influence of the stable and stereotyped cultural norms on individuals (i.e. the independent Western self and the interdependent collective Eastern self).

Selecting a cultural lens through which to observe and interpret data about the *L2*

selves in large-scale close-ended survey studies particularly runs the risk of the researcher adopting a stereotyped or all-encompassing view of culture while losing sight of each individual's social identity. For example, Taguchi, Magid and Papi (2009) set out to validate Dörnyei's (2009) tripartite L2 Motivational Self System, i.e. Ideal L2 self, Ought-to L2 self, and L2 learning experiences, in Asian contexts through large-scale well-grounded survey-based research comparing EFL motivation in Japan, Iran, and China. Despite the variant internal composition of each of the three participant groups (i.e. middle school students, English and non-English major university students, and working professionals), it seems that the researchers tend to attribute the differences in results among the three countries to cultural differences, rather than, for example, the participants' L1 educational background or socioeconomic background. As a Chinese native speaker, I cannot help feeling that some of their statements about Chinese culture resonate a 'received view of culture', for example the following statement by the authors (Taguchi, Magid, and Papi, 2009):

Ever since the one child policy was enforced in 1978, young people have had a heavy burden placed on their shoulders to support their ageing parents. People retire at a relatively early age in China, usually with extremely low pensions, so their children have the responsibility and obligation to take care of them as they become the sole breadwinners of the family (p. 80).

The above depiction of the social and cultural issues in China has some value of truth. However I wonder how many of the Chinese middle school students, who constituted about 1/6 of the Chinese participants who filled out their questionnaire, were mature enough to fully apprehend this distal yet harsh reality that their ageing

and retired parents will have to rely on them as ‘the sole breadwinners’. Also, exactly because of this value put on family by the ‘Chinese Culture’, parents see their children’s survival and financial welfare as their own responsibilities. Therefore, another trend coexisting with the one described above is that parents frequently continue to subsidize their children after they have reached maturity, for example by paying for their overseas education or providing the down payment for an apartment or car.

Giving due attention to the cultural impact on how people construct identities could be an equally tricky task for qualitative studies due to the usually small sample size and the danger of researcher subjectivity in data elicitation and interpretation. What I have noticed in such studies, e.g. Gu and Gee’s work discussed above, is that the researchers seldom explicitly engage certain macro cultural knowledge (e.g. Chinese children shoulder more filial obligation) and impose this on data interpretation, except when the data itself contains discussion of culture (e.g. culture statements given or suggested by the participants). The relationship between culture and L2 individuals’ identities is treated in a non-deterministic way. Therefore, rather than seeking for pre-existing, deterministic, ‘underlying systems of abstract representations’ (Roebuck, 2000) of culture or social identities, I see the hermeneutic, inductive approach of attending to the individuals’ discursive constructions of socioculturally situated identities in their vivid, retrospective accounts of life experiences as particularly fruitful.

In the following, I would like to discuss the third sociocultural framework significant to the present research, i.e. *poststructuralist theory*. Both Lave and Wenger’s *situated learning theory* (the first theory I discussed above) and *poststructuralist theory* are underscored by the belief that learning is fundamentally a

social activity (Lamb, 2009). Both theories view learning as a negotiation of entry into the target communities with the goal of obtaining full and legitimate memberships or powerful subject positions. Both theories understand that the social relations and system of privileging in a particular community could either provide or limit opportunities for participation. This, in turn, will further affect learners' engagement in the 'situated practices' and acquisition of 'knowledgeable skills', as described by 'situated learning theory' (Lave and Wenger, 1991), or stimulate learners' agentic struggle in negotiating relatively strategic positioning in power relations, as emphasized by the poststructuralist approaches. Essentially, what tells these two theories apart is that poststructuralist scholars accentuate issues of power and tension, on the one hand, and learners' agentic stance in shaping their own identities and striving for their own destiny, on the other hand. For example, Pavlenko and Lantolf (2000) went to the extent of arguing that 'ultimate attainment in second language learning relies on one's *agency*' (my italics, p. 169) and *intentionality* and suggested that people who fail to 'attain "ultimately" in a second language...never set out to translate themselves in the first place' (p. 170).

2.3.3.3 Poststructuralist theory—accentuating the agentic stance and the role of power relations

As mentioned above, the poststructuralist L2 identity studies highlight the 'center stage' taken by individual's 'agency and intentionality' (Pavlenko and Lantolf, 2000, p. 170) in *assuming* and *performing* an identity (Block, 2006a, p. 36; Omoniyi, 2006, p. 16). In relation to this point, poststructuralist scholars also believe that one's identity is dynamic and highly contextual, constantly negotiated when the person

moves from one context to another or, on an even more microscopic level, from one social ‘moment’ to another within the same context (see Omoniyi, 2006).

By foregrounding self-agency, the poststructuralist L2 identity studies tend to reflect critically on the political, economic, and power issues impacting on L2 individuals’ language learning and identity construction processes and outcomes, usually in ESL contexts (as opposed to EFL), adult migrant contexts in particular (e.g. Pavlenko and Blackledge, 2004; Pavlenko and Lantolf, 2000; Block, 2007; Norton 1995, 2000; Norton and Toohey, 2001; Lamb, 2002, 2004, 2007; Lyon, 2009). They propose that L2 learners can either resist or accept ‘the positions those [particular] contexts offer them’ (Norton and Toohey, 2001, p. 310). As discussed previously, Lave and Wenger’s *situated learning theory* represents the social constructionist view, i.e. language learning and language using are socially constructed and situated activities; while the *poststructuralist approach* sees language and sociocultural knowledge (i.e. the ‘cultural capital’) as semiotic and symbolic tools employed by the agentive individuals to fight against sociopolitical injustice.

Along with the emphasis on the agentive and resourceful L2 learners (see Norton 1995, 1997, 2000; Norton and Toohey, 2001), poststructuralist theory simultaneously ‘explores how prevailing power relations between individuals, groups, and communities affect the life chances of individuals at a given time and place’ (Norton, 1995, p. 15). This tension between the individual agency and the often unequal social structure, according to Norton (1995), defines L2 learner’s *social identity* or *subjectivity*—‘the conscious and unconscious thoughts and emotions of the individual, her sense of herself and her ways of understanding her relation to the world’ (Weedon, 1987, p. 32, quoted in Norton, 1995, p. 15). Social identities are

also described by Norton as the ‘different subject positions’ that a person takes up ‘in a variety of social sites’ which ‘are structured by relations of social power’. Norton (1995, 2000) pointed out that an L2 learner could utilize his or her relatively powerful subject position in a particular social place, e.g. a mother and caregiver at home, as a tool or counterdiscourse to resist or turn his or her marginalized subject position in another social place, e.g. an immigrant worker taken advantage of by target language teenage co-workers.

Some other key poststructuralist concepts are ‘investment’ (Norton, 1995, 2000), ‘capital’ (as previously touched upon), and ‘habitus’ (Bourdieu, 1991). L2 learners, discontented with their sometimes marginalized social identities, ‘invest’ (Norton, 1995, 2000) in learning the L2 with the anticipation of gaining a larger amount of ‘linguistic capital’, i.e. ‘the capacity to produce expressions’ for a particular social site (Bourdieu, 1991, p. 18). This will help increase their ‘cultural capital’, i.e. ‘the knowledge and modes of thought that characterize different classes and groups in relation to specific sets of social forms’ (Bourdieu and Passeron, 1977, cited in Norton, 1995, p. 17), and their ‘symbolic capital’, ‘economic capital’, and ultimately enhance their social identities and future desires. In relation to their possession of ‘capital’, each L2 learner has a certain ‘linguistic habitus’ formed throughout his/her L2 learning trajectories, i.e. ‘a certain propensity to speak and to say determinate things’ in the socially constructed linguistic exchanges (Bourdieu, 1991, p. 36). In particular, throughout one’s writing-related ‘socialization and experience’, each L2 individual has formed his or her unique writing habitus, i.e. the ‘embodied dispositions to...write in certain ways’ (Fairclough, 2003, p. 29). However, habitus does not equal competence or skills. Norton (1995) pointed out that even achieving Canale and Swain’s (1980) communicative competence (i.e. grammatical,

sociolinguistic, discourse, and strategic competence) could not guarantee L2 learners what Bourdieu calls ‘the power to impose reception’ (Bourdieu, 1977, p. 75). The power to impose reception could only be constructed through L2 learners’ understanding of their own identities and positions in the social web.

The implications held by poststructuralist theories for L2 creative writing, as I have perceived, are twofold.

Firstly, L2 creative writing could be employed by L2 learners as an empowering symbolic tool or ‘counterdiscourse’ that provides the opportunities, perhaps denied in many L2 learning activities, to construct and perform agentive and authoritative subjectivities through imaginative, creative, personal, or aesthetic self-articulations. Some L2 creative writers actively ‘invest’ their time and effort in particular forms of L2 creative writing because they feel empowered or emancipated through this social act. That is, through such an ‘investment’, L2 learners manage to construct particular L2 creative writer identities, e.g. as perceptive L2 creative writers, which effectively compensate for the L2 learners’ sense of loss in their agentive power, or their somehow marginalized membership status, in other social sites, e.g. the language/writing classroom, or English native speaking country. This ‘investment’ in creative writing practices may also help transform L2 individuals’ social relations in specific communities (e.g. a fanfiction forum, a classroom, or a creative writing workshop), thus strengthening L2 writers’ sense of social existence and presence, along with the motivational acquisition of cultural, social, and symbolic ‘capital’.

The second implication is that L2 creative writing practices demand more than L2 writers’ ‘objectified linguistic resources’ (Bourdieu, 1991, p. 57), literary knowledge, or ingenious ideas (which we may also call ‘creativity’). Admittedly, these elements play an important role in positioning L2 creative writers

advantageously in a particular writing activity in a particular situated context; however, they cannot guarantee that the creative writers will be confident, comfortable, or successful in delivering their stories, or in encouraging effective response and reception among the audience. L2 creative writing, as a social act, also requires writers' understanding of the interrelationships *between* their self-identities as well as writing 'habitus' formed through their sociocultural life histories *and* their perceptions of the purposes, demands, and power relations embedded in the immediate writing context. L2 creative writers' agentive stance is demonstrated in their aligning their social identities—previously constructed in a variety of social sites throughout their life trajectories—with the kind of identity they see as appropriate, empowering, convenient, or are driven to negotiate in the immediate creative writing context.

So far, I have reviewed the ideological shifts and theoretical movements in *L2 writing studies* and in *L2 motivation and identity studies* respectively. I have also looked at some theoretical frameworks in each field which are deemed essential to the conceptualizations and interpretation of data in the present research. The purpose of doing so is to set up a well-lit theoretical stage on which I could concentrate fully on the fundamental issue which the present research has set out to investigate, i.e. the 'writer identity' of L2 creative writers. Broadly, I will examine the concept of 'writer identity' from an integration of three theoretical perspectives, i.e. cognitive and psychological perspective, sociocultural perspective, and critical perspective.

2.4 Writer and writing—A combination of L2 motivation, identity studies and L2 writing studies

The recent years have witnessed an increase in the amount of L2 writing studies

which view writing ‘as a cultural practice rather than as a cognitive ability’ (Hidi and Boscolo, 2006). Such studies, in contrast to the traditional product- and process-oriented writing studies (as reviewed previously), start to explore issues such as writers’ affect, motivation and identities. This is an encouraging response to the statements made by some L2 motivation scholars that there had been ‘a total lack of integration of motivation research into the traditional domain of applied linguistics’ (Dörnyei, 2005, p. 108). L2 writing, traditionally seen as cognitively demanding and output-oriented, undoubtedly is one of the most frequently studied areas within applied linguistics. However, L2 motivation scholars such as Hidi and Boscolo (2006) expressed that ‘it is intriguing that relatively few research studies have been conducted in the area’ of writing motivation (p. 144). Meanwhile, L2 writing scholar Sasaki (2000, 2004) has expressed more than once the need to integrate issues of motivation into L2 writing research. I consider the issue ‘writer identity’ a natural meeting point for L2 writing studies *and* L2 motivation and identity studies. After my reading of the literature concerning research conducted on writer identities, I have generally identified two gaps in this topic area, both of which have motivated the design and direction of the present research.

Firstly, research which has specifically set out to explore L2 creative writers’ identities (e.g. Yi, 2007, 2010; Skinner and Hagood, 2008) has neglected the vast majority of L2 learners worldwide by focusing on young immigrant ESL speakers or published immigrant writers. Hence, such research tends to adopt a sociopolitical or sociohistoric approach, along with a strong poststructuralist perspective. There is a lack of writer identity research which sets out to look at why and how typical ESL (or EFL) writers agentively, or voluntarily, engage in creative writing activities in various social contexts and how this relates to their negotiation of identities.

Accordingly, a balance between the social constructionist and poststructuralist perspectives needs to be achieved (this point will be discussed later in section 2.5.1).

Secondly, in L2 writer identity research overall, there seems to be very little attempt to explicitly link the writer's negotiation of socially situated identities with an observation of the writers' cognitive effort in accomplishing a specific writing task (an exception is Roebuck, 2000). Such cognitive effort, for example, is embodied in 'representation, memory conceptualization and thinking for the work it takes to relate world knowledge to words and to construct increasingly elaborate representations in intentional states of expression and interpretation' (Maguire and Graves, 2001). The writer's cognitive effort may be referred to or acknowledged by writer identity scholars; however, not much detailed analysis of what 'cognitive effort' comprises has been included in their socioculturally steered research (e.g. Maguire and Graves, 2001, where the above quote about the 'cognitive effort' originates). For example, Clark and Ivanič (1997) strongly challenged the notion of the 'expert model' of the writing processes traditionally espoused by the cognitivist process-oriented writing research in which patterns of cognitive behaviours are often correlated with writers' language proficiency or writing expertise. Clark and Ivanič passionately stated that 'there is no right 'route' through the physical procedures and *mental processes* involved in writing...but that the routes and practices selected are affected by the context in which the writer is operating...as well as the individual writer's *ideologies and preferences*' (my italics, p. 81). Their argument suggests that writing processes are highly contextualised and idiosyncratic, and that consequently, the writing processes are writers' individual instantiations of their locally negotiated identities, as revealed in their mental activities.

Despite giving this very insightful observation, Clark and Ivanič (1997),

throughout their entire book, fail to develop or analyse what they mean by writers' mental processes being affected by their 'ideologies and preferences'. For example, to illustrate their conceptualizations on writer identities, they looked into one writer (Sarah)'s life history as well as one particular assignment written by this writer. They comment that 'Sarah's life-history also affected the processes of writing this assignment' (ibid, p. 142). However, after recording this observation, they go back to describing aspects of Sarah's life-history in more detail. There is no evidence provided to illustrate exactly what they mean by the writer's life-history affecting his/her *writing processes*. Similarly, Matsuda (2001), in his definition of writer identity emergently constructed in a particular writer activity, states that it is 'the *process* of negotiating my socially and discursively constructed identity with the expectation of the reader as I perceive it' (my italics, p. 39); in addition, he points out that emergent writer identities are not limited to the discursive features of *written texts*. With that said, and perhaps with some disregard of his own words, in his own study of a Japanese web diary writer's identity construction (Matsuda, 2001), Matsuda focuses exclusively on this writer's *texts*, rather than delve into the writing processes.

In the next section, I will discuss in depth the issue of 'writer identity' in two aspects; firstly the sociocultural macro identity constructed in a writer's life history, secondly the emergent micro identity (alternatively called 'writer's voice') enacted in a particular writing task. I will critically review the theoretical constructs illustrating these two types of writer identities and their interrelationship. From there, I will explain in some detail three dichotomies I have observed in the theories and studies concentrating on this emergent micro writer identity (or 'writer's voice') instantiated in a particular writing. Firstly, there is the individualist, romantic view of

writer's voice versus the social discursive view of voice. Secondly, there is writer voice permanently marked in written texts versus voice dynamically enacted in writing processes. Given that there has been little research which has tried to trace writer voice in the on-line cognitive writing process, I wish to illustrate my argument persuasively and concretely through some data from my Master's dissertation research (Zhao, 2006) accompanied by the relevant theoretical constructs. Thirdly, with regard to the final dichotomy, I shall discuss the objective model of writer voice versus the hermeneutic model of voice.

2.5 Two aspects of writer identity—the macro autobiographical self and the micro task-situated emergent self

My doctoral research aims to investigate and establish the connection between L2 creative writers' identities constructed in their previous experiences—their autobiographical identities—and their identities enacted in particular creative writing tasks at hand—their emergent identities. My conceptualizations of these two types of writer identities are influenced by Clark and Ivanič's (1997) widely-quoted tripartite writer identity system, i.e. the Autobiographical Self, the Discoursal Self, and the Self as Author (Chapter 6). Their 'autobiographical self' refers to the aspect of writer identity constructed through writers' sociocultural life histories; and their definitions of the 'discoursal self' and the 'self as author' respectively refer to the emergent writer identity negotiated and represented through the discoursal choices (i.e. the discoursal self) and ideology (i.e. the self as author) displayed in the *written texts*.

Clark and Ivanič's work and my own doctoral research examine writers' emergent, locally negotiated identities from different angles (i.e. *written texts* for

them and the *cognitive writing processes* for me). Nonetheless, I find their framework on writer identity valuable. Firstly, their conceptualization of the socially constructed ‘autobiographical self’ has informed my own investigation of L2 creative writers’ self-identities constructed in their retrospective accounts of their life histories. Secondly, I find that the theoretical constructs behind their formulations of the two types of emergent writer identities which are permanently marked in texts could be applied in my own search for and interpretation of the emergent writer identities which are dynamically enacted in writers’ actual writing processes. Thirdly, similarly, their theorization of the *connection* between the life-historical, sociocultural aspect of writer identity and the emergent, locally situated aspect of writer identity has inspired my own thoughts on the relationship between the macro, sedimented side and the micro, improvisational side of writer identities in the present study. I will use these three aspects as a general guidance for the following discussion in which other writer identity scholars’ theories and studies will also be referred to.

2.5.1 The sociocultural autobiographical self

Clark and Ivanič (1997) define the ‘autobiographical self’ as the writers’ ‘life-history up to the moment of writing’—i.e. writers’ ‘*opportunities and experiences* and the *people*’ they have encountered—and their sense of their ‘roots’ (my italics, p. 140). Embracing a social constructionist view of writing, Clark and Ivanič (1997) state that writers’ ‘autobiographical selves’ are constructed ‘not only by socio-economic factors but also by possibilities for self-hood that have been made available to them by *discourse conventions* and *literacy practices*’ that writers have

encountered (my italics, p. 140). Clark and Ivanič (1997) maintain that ‘the practices people enter into position them in particular ways, and to some extent *everyone is at the mercy* of these possibilities’ (my italics, p. 138). Clearly, the ideological stance reflected in their formulation of the ‘autobiographical self’ reflects Lave and Wenger’s theory of ‘community of practices’ (CoP, see section 2.3.3.1). The implication is that through writers’ participation in various social communities and their negotiation of legitimate membership status under the constraining or facilitating community structures and social relations, writers identify with particular values, ideologies, beliefs and practices. These values, ideologies, beliefs and practices are then internalized and hence contribute to the formation of writers’ autobiographical selves. Throughout this process of negotiating affiliations and allegiances, writers’ autobiographical selves are the results of the on-going instantiations and maintenance of various subject positions, up to the moment of writing.

As mentioned previously, the poststructuralists conceive *social identity* as embodied in individual *subjectivity*, i.e. individuals’ own thoughts, emotions, and perceptions of the meaning of their social existence and their positioning in various power relations. In comparison, Clark and Ivanič’s formulation of the ‘autobiographical self’ highlights the mediating role played by the ‘socially constructed resources’ (p. 140) in identity construction throughout writers’ sociocultural experiences, i.e. the conventions of the CoP (i.e. the ‘discourse conventions’), the activities in which individual writers have taken part in the past, and the dimensions and ranges of the membership roles offered by these particular CoPs (the ‘prototypical identities’ or ‘subject positions’ in each discourse community, *ibid*, p. 140). ‘Social constructionists conceptualize identities as an

interactional accomplishment' (Pavlenko and Blackledge, 2004, p. 13), realized through the processes of the individuals' appropriating particular 'interests, values, beliefs, practices and voices' (Clark and Ivanič, 1997, p. 141) of the social circumstances. In comparison, poststructuralists emphasize the 'splits and fissures' in identities which are constantly challenged and legitimized to open for 'new identity options for oppressed and subjugated groups and individuals' (Pavlenko and Blackledge, 2004, p. 13).

The convergence and divergence between the implications embedded in 'social constructionist' and 'poststructuralist' approaches are revealed in the two notions of 'CoP' and 'habitus'. In my view, Wenger and Lave's CoP concept tips toward a social constructionist view of learning and identity formation while Bourdieu's 'habitus' a poststructuralist perspective. The CoP and 'habitus' theories reach a consensus that identity formation results from, in a non-deterministic way, the dynamic and on-going interplay between individual agency and the surrounding social contexts in which particular 'determinate situation[s]' (Bourdieu, 1991, p. 37), 'markets' (p. 38) or 'reifications' prevail (Wenger, 1998, p. 57-62). The concepts of CoP and habitus are closely related to each other, as noted by some sociocultural scholars (Lamb, 2009; Norton, 2000; and Block, 2006b), in that the two similarly theorize the process in which individuals gradually develop certain 'competence' for 'knowing' (Wenger, 1998) or a certain 'propensity' or 'capacity' (Bourdieu, 1991, p. 37) to perform a particular practice through functioning in particular societies, in other words, undergoing contextualised appropriation through certain socialization trajectories. However, if we look at these two concepts individually, I would argue that they illustrate this socialization process with different foregrounding. CoP theory highlights communities particularly-bounded by certain enterprises and functions,

emphasizing that power negotiation and identity formation are ‘propert[ies] of social communities’ (Wenger, 1998, p. 189). It resonates palpably with the social constructionist view that ‘reality, knowledge, thought, facts, texts, selves, and so on’ are ‘community generated and community maintained linguistic entities’ (Bruffee, 1986, p. 771, cited in Ivanič, 1998, p. 12). In comparison, ‘habitus’ foregrounds the *individual’s* embodied and habitual way of perceiving and acting formed through his/her accumulation of various ‘capital’, in other words, his/her socially constructed ability for ‘practical engagement with the world’ (Fairclough, 2003, p. 160). The theoretical mechanisms underlying the concepts of CoP and habitus, I would argue, to a great extent reflect the slightly different points of departure of ‘social constructionist’ and ‘poststructuralist’ views.

Exactly which perspective shall we adopt in writer identity research, the *social constructionist* or the *poststructuralist* view? In other words, how shall we balance the social definition of writer’s identity with writer’s agentic actions on self-positioning? Or, as addressed by Block (2006a), how shall we ‘reconcile structure and agency’ (p. 46); to what extent is identity ‘a self-conscious, reflexive project of individual agency’ (p. 36)? Responses to this have triggered heated debates. In one writer identity study conducted by Ivanič and Camps (2001), a social constructionist view was again embraced as the researchers aimed to provide ‘a social dimension’ to L2 writers’ decision-making. They formulated three types of emergent self-representations engaged in by writers in each act of writing: ‘ideational positioning’, ‘interpersonal positioning’ (these two together more or less account for ‘the self as author’), and ‘textual positioning’ (this is similar to ‘the discursive self’). However, Ivanič and Camps’s ‘sustained empirical analysis of student texts’ with the above conceptual framework was criticized by Atkinson (2001) for attributing ‘limited’

‘freedom and agency’ to the writers and thus for being ‘monolithically social’ (p. 116). As argued by Atkinson (2001), Ivanič and Camps’ framework perceived L2 writers as merely adopting, choosing, combining or opposing existing social ‘voice-types’ (p. 116), rather than having their own individual voices.

Despite the seeming tension between the *social constructionist* and the *poststructuralist* approaches, these two different perspectives in defining individuals’ socially constructed identities (autobiographical identities or emergent identities) are not necessarily exclusive of each other in the theoretical outlining of writer identity studies. In their introduction to a collection of language-related identity research conducted in a range of multilingual contexts, Pavlenko and Blackledge (2004) stated that ‘our own framework combines aspects of *both* approaches, appealing to the social constructionist focus on discursive construction of identities and to the poststructuralist emphasis on the role of power relations’ (my italics, p. 13). Therefore, exactly which perspective is taken up or attributed more value to by the writer identity scholars often depends on the specific background of their participant writers (i.e. general ESL/EFL speakers, or the often marginalized immigrant adult ESL speakers) and the purpose and goals behind the particular research (i.e. to demonstrate how writing is used as a semiotic mediation for social interactions, or to uncover how writing has been employed to challenge patterns of privileging or to liberate one’s agentive self). In my doctoral research, in-depth interviews are used to explore the L2 creative writers’ life trajectories encompassing various social sites at different times. The theoretical framework I intend to use to analyse these retrospective accounts is also a mix of the *social constructionist* and the *poststructuralist* perspectives, appealing to the former’s focus on the constructing role of social relations and community conventions, and the latter’s emphasis on

individual agency when facing disadvantageous and unfavourable positioning in communities.

Meanwhile, in the present study, to paint a quantitative backdrop of all 15 participant writers' self-constructions of their *sociocultural autobiographical selves* throughout their retrospective life-history accounts, the sociocultural approach to the *discursive construction of identity* (previously discussed in section 2.3.3.2), i.e. playing on the mediating role of language in identity construction, is adopted. To be more specific, the discursive analytical tool 'I-statement analysis' (i.e. how people talk about themselves when speaking in the first person as 'I'), formulated and used in Gee (1999, Chapter 9), is employed in the present study (this method will be discussed in detail in section 3.2.4.1.1.1). I consider the approach of the *discursive construction of identity* itself appealing to both the social constructionist and the poststructuralist perspectives. Admittedly, views on this issue among researchers seem to be somewhat mixed. Some analysts might perceive 'the discursive construction of identity' tipping towards the social constructionist camp as one's language, a sociocultural, sociohistorical artefact (Bakhtin, 1986), is 'always embedded in the language of others from previous contexts' (Maguire and Graves, 2001, p. 566). In contrast, Fairclough (2003) accentuated the role played by people's 'sense of the self', termed by him as 'personal identity' or 'personality', which is formed even before children learn to speak and continues throughout the rest of people's lives (p. 160; a similar notion was brought up by Block (2006a) as the 'stable deep inside' (p. 46)). Subsequently, Fairclough argued that identity is not entirely 'an effect of [social] discourse, constructed in [social] discourse', but rather, identity is significantly preconditioned by people's 'self-consciousness', 'a continuous sense of the self' (ibid). However, giving this forceful argument does not

necessarily mean that Fairclough took the position that agency deserves more emphasis than social structure. Instead, he also stated that these two notions both ‘have “causal powers”...and that the relationship between the two is dialectical’ (ibid, p. 225).

On the one hand, I acknowledge that language uttered at a particular moment is always socioculturally mediated through the speaker’s previous participation in specific ‘communities of practice’. On the other hand, I do not perceive it as essential for the present research to make an ultimate decision on ‘self-consciousness’ and ‘the constructing effect of discourse’, that is, which comes before which or which regulates which. The present research builds on the conceptualization that these two notions are mutually constitutive and simultaneously at work in people’s negotiations of identities underway in their talk. I would like to point out here again (as I have previously argued in section 2.3.3.2) that the theoretical construct behind ‘the discursive construction of identity’ also intersects with the perspective of ‘Discursive Psycholinguistics’ which treats ‘*psychological* and *linguistic* processes as a unified phenomenon’ (my italics, Roebuck, 2000, p. 80). Along this line, Prior (2001) also argues that ‘thought and language are brought together in an integrated account’ (p. 73) and thus a person’s ‘streams of utterances’ are linked to ‘the formation of the person’ (ibid). That is to say, what I intend to unravel through the I-statement analysis is ‘the individual’s social constructive powers’ (Mckinlay and Dunnett, 1998, p. 48), their *own* sense and agentive interpretation of their roots, of their autobiographical identities. Such an agentive power will be demonstrated in how the interviewee perceives and represents him/herself in front of the interviewer, as displayed in his/her ‘descriptions, explanations, exonerations, corrections, and reformulations’ (Mckinlay

and Dunnett, 1998, p. 49). I am interested in how the interviewee discursively positions him/herself when referring to him/herself as in the first-person 'I', e.g., as someone taking concrete actions, as someone capably engaging in thinking and opinion-giving, as someone not timid to declare his/her ability or achievement, as someone not shy to reveal his/her weakness or constraints, or as someone bravely showing his/her feelings and emotions (this will be discussed in more details in section 3.2.4.1.1.1). In addition, as a supplementary analytical tool to find out the various CoPs which my participants, in their recounting of their life histories, simultaneously position themselves as members belonging to, 'We-statement and You-statement analysis' will also be employed. Its purpose will be to investigate what the specific community implied is when people speak in the first-person plural as 'We' or second person plural as 'You'.

2.5.2 The connection between the autobiographical self and the task-situated emergent self

From a sociocultural perspective, Prior (2006), in a rather purple passage, comments that 'the trajectories of a particular text trace delicate paths through overgrown sociohistoric landscapes' (p. 64). Here, I would venture to say that the trajectories of a story writer's cognitive writing process in a particular task, where his/her emergent identity is instantiated, also trace delicate paths but through overgrown social and identity landscapes. However, by no means am I suggesting here the search for a cause-effect relationship to quantify the impact of writers' autobiographical identities on the patterns shown in their cognitive writing processes or vice versa. To do so would risk adopting a reductionist and 'essentializing stance'

(Roca de Larios and Murphy, 2001, p. 33) by disregarding the specific geography of each writer's social and motivational landscape. In a later section, after my discussion on writers' task-situated emergent identities, I will elaborate upon my above conceptualization of the connection between L2 creative writers' retrospective life-history accounts where their autobiographical identities are projected and their cognitive writing processes where their emergent identities are instantiated. For the rest of this section, I will look at how Clark and Ivanič have theorized such a connection, which has informed my own thoughts on this issue.

With regard to the relationship between the macro sociocultural autobiographical self and the micro task-situated emergent selves (i.e. 'the discursal self' and 'the self as author'), Clark and Ivanič (1997) identify two levels of linkage.

Firstly, on a rather affective level regarding writers' sense of self-worth, they state that 'people's life-histories also shape the sense of self-esteem and status with which they approach all aspects of social life, including writing' (ibid, p. 141). Writers' sense of self-esteem and status is related to their own evaluation of how much, and what varieties of, 'capital' they have gained throughout their life histories and accordingly of their power to impose reception on the audience. This self-evaluation results in specific feelings generated in writers, e.g. confidence, anxiety, or passion, when engaging in a present writing activity. Writers' affect, implied in Clark and Ivanič's framework, influences the length writers would go to in order to establish particular intensity of self-representation and authorial stance in their texts. As maintained by Clark and Ivanič (1997), 'some people's life-histories will have led them to feel relatively authoritative and powerful as authors; others less so'. The suggestion is that writers' sense of self-worth and the enacted feelings (e.g. confidence, anxiety, relaxedness, boredom) when facing a writing task is related to

the interaction between their previous positioning in various social sites and their self-perceived positioning in the present task context.

Secondly, on a rather *ideological* and *cognitive* level, throughout writers' life histories they would have been exposed to a variety of discourse types (e.g. academic writing, creative writing, letter and email writing) and discourse conventions (e.g. abstract language and long sentences in academic writing, flashback, suspense, or stream of consciousness in creative writing). Clark and Ivanič (1997) propose that writers' 'discoursal self' (one of the two types of the emergent selves) is the individual instantiation and 'material form' of the 'abstract', 'all-pervasive' (p. 159) and 'socially available' 'subject positions' (p. 151) existing in the discourse conventions. Writers' knowledge, values and ideologies regarding how particular literacy practices are supposed to be carried out, and hence their 'writing habitus', decide the specific subject positions that will be instantiated and materialised by the writers in a current writing task, e.g. an imaginative writer of a fantastical story, an observant writer of a journalistic story, an expressive writer of a personal story, or a rule-abiding writer of a prototypical story.

To illustrate such a connection between the autobiographical identities constructed through writers' life-histories and the task-situated emergent identities, Clark and Ivanič (1997) worked with Sarah, a British tertiary level mature student. They briefly sketched her life-history in a temporal order: starting with her background 'as the first person from her family to go to university' (p. 141), then her academic experience as a chemistry student, followed by her professional experience as a scientist working for the UK Atomic Energy Authority (UKAEA), and then her getting married to an official photographer for UKAEA, having children, and leaving her job for her family. They then narrated the story of Sarah getting emotionally

connected to the issue of radioactive waste due to the death of her husband who had had leukaemia. This emotional connection and involvement eventually led Sarah to go back to university to study science and environment at the age of 43. With all these unique experiences, opportunities and interpersonal relationships defining Sarah's sense of roots and thus her autobiographical self, they illustrated how she had drawn upon discernable discourse types and discourse conventions to achieve her self-representation in a course assignment on environmental issues.

Discourse analysis was employed qualitatively to unravel a variety of textual features in Sarah's written assignment as evidence of her making a statement about her identities which were distinctively shaped by her unique personal experience and rich social resources. The textual features looked into were, for example, sentence length, abstraction, modality, tense of verbs, types of reporting verbs, nominalisations, lexis, grammatical structure, terminology, rhetorical device, the purpose behind the use of the first person 'I', and how Sarah had positioned her personal experience in relation to others' work. As Clark and Ivanič (1997) suggest, writers cannot avoid enacting self-representations in what they write (p. 143, also see Ivanič and Camps, 2001). Each act of writing then is inevitably a 'process of their (writers') own on-going identity construction' (p. 159), which further contributes to the shaping of the writers' autobiographical self. That is to say, the task-situated emergent self represents not only an instantiation of the autobiographical self that people bring with them to the immediate task, but also contributes to the development of writers' future autobiographical self.

As implied in my above discussion, I espouse the view that identities, be they 'autobiographical identity' which is continuously reformulated through one's sociocultural experience, or 'emergent identity' which is instantaneously and

improvisationally enacted throughout the writer's current writing process, are fundamentally dynamic and emergent (see Omoniyi, 2006; Kinginger, 2004; Clark and Ivanič, 1997, Chapter 6; Block, 2006; Pavlenko and Blackledge, 2004; Wenger, 1998). Here, I would like to clarify that the present research only captures a snapshot of each L2 creative writer's self-perceived autobiographical identity at the moment when the in-depth interview was conducted. Nonetheless, I believe that a writer's autobiographical identity is no less fluid than his/her emergent identity performed in the on-line cognitive writing process. This fluid, emergent nature of the autobiographical identity, socioculturally-sedimented in line with one's experience of meaning, consists in the on-going 'sustaining of coherent, yet continuously revised biographical narrative, takes place in the context of multiple choice' (Giddens, 1991, p. 5). Hence, the development of autobiographical identity is best investigated in ethnographical or longitudinal writer identity research encompassing time and space (for example, see Vasudevan, Schultz and Bateman, 2010; Yi, 2007, 2010).

In the following, the discussion will focus on this task-situated emergent writer identity negotiated in a particular writing activity. This emergent writer identity, often referred to as writer's *voice*, has received the biggest share of attention in the field of writer identity studies, both theoretically and empirically.

2.5.3 The task-situated emergent self—writer's voice

The task-situated emergent self constructed in a particular writing activity, often referred to as *writer's voice* ('writer's emergent identity' and 'writer's voice' will be used interchangeably from now on), has been extensively investigated especially in the field of academic discourse, although it is creative writing which has been

commonly seen as less convention-bound and more personal and thus conducive to the production of a palpable ‘voice’ by the writer. In the following, I would like to discuss writer’s voice in terms of three dichotomies I have observed in the conceptualization and investigation of the subject in recent studies. These three dichotomies are: 1) the romantic and individualistic notions of voice versus the social and discursive notions of voice, also metaphorically referred to by Atkinson (2001) as the voice in the heart versus the voice in the head; 2) writer’s voice marked permanently in written texts versus writer’s voice dynamically displayed in writing processes; 3) a scientific and objective model of voice versus a hermeneutic and explanatory model of voice.

2.5.3.1 Romantic, individualist voice versus social discursive voice

Historically speaking, the concept of writer’s voice ‘*did* come out of a movement imbued with the ideology of individualism’ (original italics, Atkinson, 2001, p. 110). However, Atkinson stated that writer’s voice should not be seen as equal to individualism, nor should the connection between the two concepts be ‘so easily dismissed’ (ibid, p. 111). There are, quoting from Prior (2001), not only the ‘romantic notions of voice as the expression of an autonomous individual’, but also the ‘social voice’ and ‘discursive voice’ which the individuals have to appropriate and project for success in particular social contexts (p. 62). Atkinson (2001) called the first type of voice the ‘individualist voice’ (p. 117), which is associated with a range of qualities such as being ideological, romantic, personal, authentic, assertive, literary and stylish (ibid). Advocates of the individualistic notions of ‘voice’ are regarded as espousing the world views of Expressivism and Individualism. Both of

these ideologies endorse ‘the naturalness and universality of assertive, relatively ‘stylish’ approaches to self-expression and argumentation in academic writing’ (Atkinson, 2001, p. 108). For example, the following definition of ‘voice’ given by Bowden (1999) highlights the literary, idiosyncratic, and stylish qualities of ‘voice’ and thus implies an individualistic notion: ‘voice as a metaphor has to do with feeling-hearing-sensing a person behind the written words, even if that person is just a persona created for a particular text or a certain reading’ (p. 97-98, cited in Hirvela and Belcher, 2001). Such a ‘personal expressive’ voice coming from an inner and private self is usually searched for in *written texts*, through the linguistic signals, e.g. ‘relatively more novel means of expression’, and the individual expressions, e.g. ‘more novel kinds of content’ (Atkinson, 2001, p. 120), such as distinctive or personal ideas.

In contrast, the social discursive voice highlights how the writer’s voice in a particular writing activity is socially constructed and constrained. For example, Matsuda (2001), who attends to the social, cultural and discursive aspects of ‘voice’, defines it as ‘the process of negotiating my socially and discursively constructed identity with the expectation of the reader as I perceive it’ (p. 39). What is central to this social discursive notion is that the writer’s voice primarily comes from outside in. That is to say, writers’ emergent identities constructed in a particular writing activity are sensitive to a variety of social factors, such as writers’ positioning in power relations both inside and outside the immediate writing task, writers’ social identities in various communities (i.e. the autobiographical selves), and the range of symbolic and semiotic mediators that have been socioculturally made accessible to the writers.

One key theoretical underpinning of this social discursive notion of voice is

Bakhtin's (1986) concept of 'dialogism' which explains how language, as a dynamic sociocultural artefact, defines its user in situated contexts. Bakhtin's view of language practice as dialogic states that 'the production of utterances involves the speakers' appropriating, accenting, and reaccenting the voices of others, thereby entering into a dialogic encounter with them' (Maguire and Graves, 2001, p. 589). That is to say, whatever people utter in a particular context, always indexes the speaker's or the writer's ideology, belief and interest, accordingly his or her allegiance, affiliation and social alignment, and thus 'positions the speaker (or the writer) with respect to oneself, other speakers, and other sociocultural groups' (ibid). Therefore, the Bakhtinian theory lends immense support to the social discursive notion of voice in asserting that writers' voices are crucially linked to their collective subjectivity, what Atkinson (2001) termed the social 'voice-types' (p. 116), previously constructed through writers' recurrent engagements in a particular sphere of social life' (Prior, 2001, p. 61).

Defined by the Bakhtinian concept of *dialogism*, to be in a dialogue with the reproductive power of social discourse on the formation of writer's voice, there also exists writers' own agentive power manifested in the intertextuality and interdiscursivity writers are able to establish in a specific act of writing (e.g. Maguire and Graves, 2001). That is to say, writers, to different extents, are able to reaccentuate and reword the language, discourse, and ideology of others from previous discourses in order to construct and perform unique ways of self-articulation and self-representation. Maguire and Graves (2001), in their investigation of the writer's voice in immigrant children's creative writing in English, indicated a connection between this dialogic perspective on writing and writer cognition. They stated that 'a dialogic perspective on knowledge-in-action

views knowledge not as the grade or levels of a child's knowing but rather as the social space for a child's voice and participation in the activity of knowing' (p. 566). To extrapolate from their statement on the 'dialogic perspective on knowledge-in-action', I would argue that a dialogic perspective on writers' mental activities displayed in the writing processes should view such activities not only as signs of writer cognition but also as manifestations of writers' negotiation of 'voice and participation in the activity of knowing' how to fulfil the specific writing task in the intimate and broad social space.

Now let us recall Clark and Ivanič's theorization of the link between the writer's autobiographical self and writer's task-situated emergent self (previously discussed in section 2.5.2), i.e. 'the *writer's voice* is an articulation of socially available possibilities for selfhood, the fabric of which is highly dependent on the writer's *autobiographical self*' (my italics, Ivanič, 1998, p. 331). We can see that Ivanič's conceptualization of writer's voice reveals a strong trace of the social discursive notion and is very much influenced by the Bakhtinian theory of dialogism. However, if we look closer into their theoretic division between the two aspects of writer's emergent self, i.e. 'the discursal self' and 'the self as author', we can see that their approach toward the above mentioned two notions of writer's voice (i.e. individualistic vs. social discursive) is actually mixed. My reasons are as follows.

Clark and Ivanič (1997) managed to 'differentiate two meanings of the writer's 'voice'—voice as *form*', and voice as *content*' (original italics, p. 151)—which are respectively crystallized in their concepts of 'the discursal self' and 'the self as author'. On the one hand, with regards to 'the discursal self', they asserted that this meaning of writer's voice (i.e. voice as *form*) is constructed by 'the combination and range of discourse conventions with which the writer is comfortable' and so that

‘[t]here is no such thing as personal ‘voice’ in this respect: just an affiliation to or unique selection among *existing discourse conventions*’ (my italics, *ibid*). In the above statement, their thumping declaration of the social discursive notion of ‘voice’ is hard to miss; in addition, a fairly strong social constructionist perspective on identity construction is manifested.

On the other hand, in sharp contrast, Clark and Ivanič seem to purposefully allocate ‘the individualist voice’ to their concept of ‘the self as author’ by stating that this meaning of ‘voice’ (i.e. voice as *content*) is about ‘writers’ expression of their *own* ideas and beliefs’ (my italics, p. 152). Clark and Ivanič’s belief that the establishment of ‘the self as author’ depends on writers’ demonstrating an individualistic, expressive, and assertive voice in the texts actually might have revealed their own (possibly subconscious) ideology of Individualism. With regard to one study conducted by Ivanič and another colleague of hers (Ivanič and Camps, 2001), their justification of their sense of writers’ authorial stance and authoritativeness (i.e. the self as author) was critiqued by Atkinson (2001) as displaying ‘residual traces of individualist voice’ (p. 118). In particular, Atkinson was critical toward Ivanič and Camps’ assertion that authorial stance is *primarily* evidenced by whether and how the first person pronoun ‘I’ is used in the written text and by how writers position their own personal experience in relation to other authorities. As argued by Atkinson (2001), the frequency and the rhetorical effect of writers’ usage of ‘I’ or their utilization of personal and concrete experiences in their written texts do not necessarily attest to their agentive endeavour in constructing an authorial stance or authoritativeness, as Ivanič and Camps have claimed. Such usages might also be influenced by the accidental availability and relevance of the writer’s particular experiences with regards to the topic of the writing assignment, or

simply by the writer's personality or writing habit. That is to say, 'the individual, as well as assertive displays of individuality' (Atkinson, 2001, p. 119) are not always the only or best way for writers to negotiate an authorial stance and presence in an act of writing. Writers' authorial presence could also be constructed through 'other possible ways of thinking about humans and their actions' (ibid), e.g. through ideological or linguistic distinctiveness and creativity.

My own understanding of this dichotomy between the individualistic notion and the social discursive notion of 'voice' is that to theorize and subsequently tease out writer's voice in a particular act of writing purely from either of these two perspectives is neither realistic—due to the researcher's subjectivity in data interpretation—nor effective as it risks the danger of a monolithic observation. I would argue that, in reality, these two perspectives on writers' voice coexist rather than being exclusive of each other, as self-consciousness and social influence simultaneously and mutually play a role in writers' construction of voice. How exactly these two perspectives on 'voice' are integrated into one coherent conceptualization, in my opinion, largely depends on the researchers' own world views, the target participant writers' background profiles, the social contexts where the research is embedded in, and the literacy types focused upon.

In qualitative research, researchers and participants are seen as collaborators jointly contributing to the results of data analysis (Schultz, 2006). Qualitative researchers' own ideology and sense of their roots are implicated in their approaches to data analysis. It was boldly pointed out by Taylor and Bogdan (1998) that '[t]here are no guidelines in qualitative research for determining how many instances are necessary to support a conclusion or interpretation. This is always a judgment call' (p. 56). Writing researchers themselves, also members and products of society

throughout their life trajectories in particular social, cultural, and geographical domains, uphold specific world views and ideologies (often subconsciously), e.g. Individualism, Conformism, Confucianism, or Eclecticism. Such ideologies, ingrained in the writing researchers, will play a role in how they perceive and determine the interplay of the individualistic and the social discursive forces behind their participant writers' voice construction.

For example, as shown in the *Journal of Second Language Writing's* special issue on writer's voice (2001, volume 10), each research project (all qualitative) variously weaves together these two strands of voice into one integrated conceptualization. The general agreement is that writers are aware of and constructed by multiple social 'voice-types'. Based on their evaluation of the writing at hand, writers selectively instantiate certain possibilities for selfhood embedded in their past experiences so as to construct evident or even powerful self-representation in the present writing activity. In this process, writers might feel the dilemmas caused by the tension or conflicts among the various possibilities for voice. As pointed out by many writing scholars (e.g. Bartholomae, 1985; Wertsch, 1995; Littlewood, 1996; Clark and Ivanič, 1997; Atkinson, 2001; Matsuda, 2001; Fairclough, 2003; Le Ha, 2009), such tension and conflicts particularly arise *between* the more individualistic strand of self-expressions and idiosyncrasy, the 'personal identity' (Fairclough, 2003, p. 160-161), *and* the more social discursive strand of prevailing ideologies and conventions, the 'social identity' (ibid).

Here, I would point out again that it is not uncommon for people to think that the free, romantic, literary, personal and individual notion of 'voice' is more naturally associated with creative writing than with academic writing. Similarly, academic writers are generally perceived as abiding by the social voice types defined and

privileged by a particular disciplinary community to a higher extent than creative writers are. For non-professional L2 tertiary students (i.e. the participants of the present study), the romantic voices might be more palpable in their voluntary creative writing practices especially as an escapist means to shake off the shackles of the obligations and pressure of daily life and to relax; while the social and discursive voices dominate L2 students' academic writing so as to enable them to achieve disciplinary acculturation. With that said, I would still argue that the exact conceptualization and interpretation of writers' voice in any act of writing should not be *solely* affected by the specific literacy type taken up by the writers. After all, successful commercial or professional creative writers are probably accustomed to enacting and performing the kind of identities endorsed by the popular culture prevalent in a particular time and sphere of society. Vice versa, it is not rare to find articles in academic journals on applied linguistics, often written by well-known and well-established scholars, emanating a literary, assertive, and even expressive voice (e.g. see Atkinson, 2001; Mason, 2010).

Writers are always involved in the negotiation and reconciliation *between* their own desires and thoughts *and* their observation of the outside constraints. The interplay between writers' individualist voice and social discursive voice, as I have perceived, is embodied in the writers' evaluation of the power relations and their possession of 'capital' in the social circumstance surrounding their act of writing, and in how they accordingly assign significance to these external constraints and how they perceive the social or economic consequences of disregarding or flaunting them.

So far, I have discussed the dichotomy between the romantic, individualist voice *and* the social discursive voice. The former notion of voice highlights the writer's

idiosyncratic thoughts, emotions, authenticity and assertiveness; in contrast, the latter highlights how the writer's voice in a particular writing activity is socially constructed and constrained. This 'individualist-social discursive' dichotomy regarding how writer's voice is conceptualized reflects L2 identity scholars' different perceptions of how the tension between self-agency and social structures is figured in the formation of writer's voice. Now the discussion will move on to the second dichotomy; that is, where and how shall we search for writer's voice, through the written texts or through the writing processes?

2.5.3.2 Voice 'permanently marked' by features of written texts versus voice 'dynamically displayed' in writers' thoughts throughout writing processes

The dichotomy between perceiving 'voices' marked in *written texts* as opposed to perceiving them in *writing processes* is succinctly pointed out by Prior (2001) in stating that writers' voices are represented 'in text, mind, and society' (p. 55). The 'voices in society' are the 'socially shared code[s]' (ibid, p. 58), similar to what Clark and Ivanič (1997) have articulated as the 'abstract' and 'socially available subject positions' (p. 151), and could only be materialized in writer's *text* and *mind*. Accordingly, to unravel writer's voice in a particular act of writing, writer identity studies generally 1) analyze features of written *texts*, or 2) observe writers' actions and thoughts in the creation *processes*, or 3) sometimes use a mixture of both. Previously, I have discussed Clark and Ivanič's (1997) conceptualization of writers' emergent selves ('the discoursal self' and 'the self as author') which are constructed improvisationally in a particular writing task. In their formulations, 'the discoursal self' and 'the self as author', both explored in *texts*, respectively demonstrate the

social discursive and the *individualistic ideological* notions of writer's voice. The indication is that writer identity studies focusing on *texts* could be further split into two strands, i.e. those concentrating on discursual features in texts, and those focusing on ideological and thematic revelations in texts. Of course, there also are those which combine both strands in their scrutiny of texts, as demonstrated in Clark and Ivanič's work.

In the following, before unfolding my discussion on the text-focused approach and the process-focused approach (termed by me as such) on writer's voice, I will first address the common theoretical ground underlying these two contrasting approaches, i.e. the conceptualization of 'literacy', 'language', and 'identity' being integral components of how writers 'construct and maintain their sense of place, identity, and value in the social and academic worlds' (ibid).

Recent studies setting out to explore writer's voice, either in texts, or in writing processes, or in both, have highlighted the dissimilar conceptual nuances behind the two terms *writing* and *literacy practices*, and have tended to focus on the latter (e.g. see Schultz, 2006; Yi, 2010; Clark and Ivanič, 1997; Ouellette, 2008). Their rationale lies in the belief that *literacy practices* 'emphasize the socially embedded nature of...writing', and that the act of writing is an ideological event; and thus resultant studies 'focus on what people do with literacy' (Schultz, 2006, p. 366). In contrast, pedagogical terms such as 'writing skills', 'writing techniques', 'writing strategies', or 'procedures' and 'tasks', sanctified by the traditional Cognitivist writing scholars, are critiqued by Clark and Ivanič (1997), who embrace a social constructionist view, as smacking of prescriptivism.

By replacing 'writing' with this social-contextual term 'literacy practices', scholars aim to accentuate the mutually constitutive nature of *literacy* and *identity* on

a social, cultural, and political stage (e.g. Ouellette, 2008; Maguire and Graves, 2001; Vasudevan, Schultz and Bateman, 2010). That is, writers' '*identities*' are shaped and their subjectivities are expressed through the '*literacy practices*' that they engage in across social settings (my italics, Vasudevan, Schultz and Bateman, 2010). In this sense, the traditional views of '*writing practices*' 'either as subject areas or as vehicles for learning content' (Black, 2005, p. 128) are now being conceptually merged with concerns about '*language*' and writer '*identity*' to bring social and power issues to the forefront of the writing phenomenon (see Black, 2005; Skinner and Hagood, 2008; Ouellette, 2008; Vasudevan, Schultz and Bateman, 2010). The social significance of '*language*' has received great attention especially from critical discourse analyst and poststructuralist researchers as demonstrated in theoretical concepts such as writing 'habitus' and 'symbolic capital' (Bourdieu, 1991), 'social investment' (Norton, 1995), and Fairclough's (2003) interconnected 'social analysis, discourse analysis, text analysis' (Part I).

In what follows, I will respectively discuss the orientations and actions taken up by these two different approaches towards unravelling writer's voice.

2.5.3.2.1 Voice marked discursively and/or ideologically in written texts

Studies searching for writer voice in texts demonstrate two strands, i.e. the major strand of those scrutinizing discursive features in texts, and the less researched strand of those analysing ideological and thematic implications in texts. In the following, I will discuss these two strands in turn. Admittedly, my doctoral research intends to trace the L2 creative writers' instantiations of 'voices' in their cognitive writing *processes*. However, I find the well-developed theoretical frameworks for the text-

focused approach towards writer voice could be extrapolated to inform my own conceptualization of ‘voices’ being enacted in writers’ immediate cognitive writing processes, especially as this perspective has not previously been given much theoretical or empirical attention.

It is generally agreed that ‘voices’ are closely associated with features shown in written *texts* (Stapleton, 2002; Matsuda, 2001; Ivanič and Camps, 2001; Clark and Ivanič, 1997). Discourse analysis methods have been commonly used to discover ‘voices’, particularly in academic writing, either quantitatively or qualitatively.

As for the *quantitative* text-focused ‘voice’ studies, falling under the field of Contrastive Rhetoric, compares ESL students’ texts with those of L1 students. Objectively and straightforwardly, writing researchers mark and count certain linguistic features, e.g. hedges, emphatics, first person pronouns, adverbial markers, etc., as well as organizational and rhetorical features, e.g. inductive or deductive argumentation, linear or circular reasoning, frequent reference to authority or expressing one’s own opinion right away, etc.. Through statistical analysis, researchers attempt to catch the representative and holistic ‘voice’ of an ESL student group from a particular culture (e.g. Chinese, Korean, Japanese, etc.) and compare such a ‘group voice’ with that of an L1 counterpart writer group (e.g. Grant and Ginther, 2000; Hinkle, 2002; Kang, 2005; Okamura and Shaw, 2000). Next, searching for quantitative ‘group voices’ in creative writing texts is rare, but one example is Williams-Whitney, Mio, and Whitney’s (1992) endeavour in exploring the experienced and novice L1 creative writers’ ‘voices’ as shown in these two groups’ metaphor productions.

However, the above approach of carving out ‘group voices’ is critiqued as embodying essentialist and reductionist reasoning as it devalues L2 writers’

individual history of literacy practices in situated contexts (Ouellette, 2008; Schultz, 2006). Compared side by side with L1 students' writing, ESL students' texts are often portrayed as feebler in voice, viewed by the researchers as owing to their lack of English proficiency, sociocultural ideology and knowledge of specific discourse conventions in a Western academic world. Taking on a strong pedagogical orientation, such quantitative research on writer voice aims to find out why and how the discursive signalling in ESL students' texts emanates a less authorial or sharp 'voice' than their native English counterparts' and accordingly how improvement could be made through writing teachers' purposeful instruction on discursive practice in texts.

Santos (1992) commented that, compared with L1 writing research, ESL writing studies adopting the research paradigm of Applied Linguistics are more 'scientific', 'quantitative', 'pragmatic' and tend to favour the 'cognitive' aspect of writing; whereas L1 writing research, affiliated with Literature Studies, tends to be more ideological and subject to the influence of critical literary theories (also see Johns, 1990, p. 34). Indeed, Clark and Ivanič's (1997) writer identity framework, which highlights the role of writers' own interests, values, beliefs, practices, ideological affiliations and allegiances, is formulated and exemplified through studies involving native speaker, rather than ESL, writers. Santos' claims have drawn debate as others argue that L2 writing is also ideological, even if it is neutral—'All writing contains "voice"' (Ivanič and Camps, 2001, p. 3) and 'there are no voiceless words' (Prior, 2001, p. 60).

In my opinion, this alleged neutral characteristic of 'voice' in ESL writing partly derives from a cause-and-effect, deterministic approach towards analysing 'voice', the scope of which is limited to examining the tip of the iceberg revealed concerning

writer's voice. Such an approach may analyse ESL writers' discursive repertoire in establishing authorial and disciplinarily appropriate identities, and sometimes even go further to correlate the 'projection of identity' with the 'perceived quality of writing' (Stapleton, 2002, p. 186); however, it overlooks the fact that even behind the seemingly 'voiceless words' there still exist crucial identity negotiations and ideological struggles which are enacted by ESL individual writers' unique life histories and agentive evaluations of the present writing. The need for focusing on 'the history, values, and intentions the composer brings to the piece' (Schultz, 2006, p. 368) and how composers 'use literacy to shape, express, and transform their identities' (ibid, p. 368) calls for a qualitative approach.

Text-focused *qualitative* writer identity studies emphasize that voice appropriation and projection is 'rarely a matter of straightforward citation of 'other peoples' ideas' (Scollon, Tsang, Li, Yung, and Jones, 1998, p. 229) or an outcome of writers learning discursive strategies. L2 writers' texts, even those which are seemingly plagiarized (Ouellette, 2008), reflect 'a complex set of linguistic [rhetorical and ideological] strategies through which voices were not just appropriated, but also adapted and contested as writers negotiated the tension between mediational means and their unique use' (Scollon et al., 1998, p. 229), or alternatively articulated as 'between subjectivity and intersubjectivity' (Maguire and Graves, 2001, p. 568). The fact that individual L2 writers bring with them idiosyncratic life histories up to the moment of writing determines that voice construction is no formulaic or normative activity, but rather a personal and situated engagement. Therefore, qualitative research on writers' voices sets out to discover L2 writers' *'personal* repertoire of discursive features and strategies in the language' (my italics, Matsuda, 2001, p. 51) and locate 'the means by which discursive

participants are positioned in relationship to historical, cultural and social practices' (Scollon et al., 1998, p. 235).

On a micro level, in order to discover how multiple 'voices' are constructed in concrete, personal discursive acts, qualitative studies generally conduct discourse analysis from two angles. Firstly, with a sociopolitical overtone, critical discourse analysis tools examining voice appropriation and revoicing have been employed, for example, 'intertextuality' and 'interdiscursivity' (Scollon et al., 1998), and 'decontextualization' and 'retextualization' (Hull and Katz, 2006). Secondly, objective textual features, similar to those focused upon by the quantitative studies on writer voice, are also examined *selectively* in order to gain 'some insight into the writer[s]' skills, attitudes, and values as well as [their] personal psychology' (Maguire and Graves, 2001, p. 576). Rather than counting such textual features one by one, the qualitative approach analyses specific occurrences of certain textual elements, such as 'rhetorical structures', 'syntactic analysis' (Maguire and Graves, 2001), 'orthographic systems', 'self-referential pronouns', and 'sentence-final particles' (Matsuda, 2001), modality, lexis, nominalization, the use of the first person pronoun 'I' (Clark and Ivanič, 1997, p. 142-152, also see Tang and John, 1999), and seeks for the sociocultural, sociopolitical significance embedded therein.

On a macro level, that is to say, without directly focusing on writers' specific textual products, the qualitative approach to discovering how L2 writers are positioned in historical, cultural, and social relationships examines individual writers' *past* (e.g. Clark and Ivanič, 1997, Chapter 6) and/or *present* (e.g. Maguire and Graves, 2001; Hull and Katz, 2006; Yi, 2007, 2010; Skinner and Hagood, 2008). The *past* is reflected in L2 writers' perceptions of their previous sociocultural experiences. The *present* lies in L2 writers' social actions, engagements and relations

in ‘the many nested contexts’ (Maguire and Graves, 2001)—where their creation of texts happens (thus reflecting what I have termed the ‘sociocultural writing process’, in contrast to the on-the-spot ‘cognitive writing process’ focused upon by the present study). By examining writers’ *present* sociocultural activities of text creation, a combination of the text-focused and the process-focused approaches to unravelling writer’s voice is employed by such qualitative methods.

Stapleton (2002) argues that L2 writing researchers and practitioners have sanctified the significance of ‘voice’ to the extent that writer voice has taken precedence over ideas and argumentation in deciding the quality of academic writing. However, in my view, Stapleton’s perception of ‘voice’ is limited to the discursive nature of texts, whereas surely writer voice is equally expressed by ideas and argumentation in their work. In the following, I will discuss this less researched strand of tracing writer voice through looking into the ideological and thematic indications in texts.

Two pioneering examples of text-focused studies which scrutinized the ideational and ideological representations of writer voice in immigrant writers’ autobiographies produced in particular eras and contexts are Pavlenko and Lantolf’s (2000) analysis of ideological and metaphorical themes, and Pavlenko’s (2004, p. 36) examination of ‘tropes and narrative plots’ (also see Ros i Sole’, 2004). For example, Pavlenko (2004) investigated the relationship between immigrant authors’ construction of identities and their experiences with the English language in American societies at the turn of the 20th century. She found that the ‘images of enthusiastic voluntary Americanization’ and the trope of ‘individual achievement’ were dominant (p. 49). The immigrant authors’ depiction of their English learning experiences was ‘relatively painless’ (p. 55) and even joyful. Pavlenko concluded that, under that

specific sociohistoric context in America, i.e. the Great Migration, these immigrant writers managed to position themselves as ‘legitimate Americans’ (ibid), alongside the Anglo-Saxon race. As a result, the ‘racial inequities in American identity politics’ (p. 49) were obscured and linguistic discrimination was intriguingly omitted. In the same study Pavlenko points out a contrast in several *contemporary* immigrant writers’ autobiographies which often express ‘problematic and ambivalent’ attitudes (ibid) concerning their language learning and socialization experiences as foreign speakers of English in American societies. Their writing ‘depicted Americanization as an enforced and coercive process’ (p. 49) where the authors vigorously contested their linguistic identities. Apparently, Pavlenko’s (2004) insightful undertaking in extracting writers’ voices without resorting to discursive features of texts is enabled and facilitated by her comprehensive sociohistoric knowledge of American societies at that particular time. She, embracing a poststructuralist and sociohistoric perspective, powerfully illustrates the various external, macro forces behind the immigrant authors’ identity negotiation and self-positioning as revealed in their narrative accounts. However, such an approach, I believe, is rather uncommon among the text-focused writer identity studies investigating ideology, as explained below.

The distinctiveness of the above two studies, Pavlenko and Lantolf (2000) and Pavlenko (2004), is their target L2 texts. Published text is a privileged form of writing; autobiography is a particular emotional and identity-revealing creative writing genre; and immigration is a major social, historical, political, economic, and ethnic issue. Somehow justified by the significance and prestige afforded by their target texts, e.g. ‘an *atypical* experience of adults who attempt to become native speakers of their second language’ (my italics, Pavlenko and Lantolf, 2000, p. 162),

and ‘a corpus of narratives that *has not been previously discussed* in the field’ (again, my italics, Pavlenko, 2004, p. 34), the published L2 autobiographies were the only source of data (with no writer interviews or observations) on which the analysis of writers’ voices was predicated. Such an approach was criticized by Stapleton (2002) as ‘anecdotal’ and less convincing for its suspicious reliance on stereotypical sociocultural, sociohistoric knowledge. For example, in Pavlenko’s (2004) study, she made frequent references to the ‘ideologies of language and identity’ (p. 35) dominant in American societies at the beginning of the twentieth century, e.g. the ‘trope’ of ‘the self-made man’ (p. 44), ‘the rags-to-riches formula’ (ibid), ‘the narrative of “luck and pluck”’ (p. 45), and ‘the “melting-pot” success’ (ibid).

With regard to Stapleton’s argument, we should notice that a majority of L2 writer identity studies attend to common people’s texts which, for the most, are neither as sociohistorically significant as those in Pavlenko’s studies, nor ever published. Perhaps because of that, one noticeable phenomenon, as previously mentioned, is that many qualitative text-focused writer identity studies also look into the writers’ sociocultural writing processes for the texts produced.

2.5.3.2.2 Voice as dynamically negotiated in writing processes

Writer’s voice is not simply a product, a static mark left in written texts for linguists, literature scholars or historians to scrutinize. I would argue that writer’s voice permeates through everything involved in creating a piece of work, an important part of which is the dynamic writing process. Writers’ voices are reflected in the writers’ ongoing struggles to choose among multiple possibilities for self-representation, in their improvisational applications of knowledge and resources, and

in their decision-making moments. Thus, writers' voices go well beyond the demonstration, in texts, of discursual and ideational features. Rather, writers' voices are connected with the *movements* of the writers' *thoughts*, their discursive knowledge and strategies (Matsuda, 2001); and for this reason, my attention in the present research will be given to uncovering writers' voices through looking into their cognitive writing processes. Think-aloud protocols will be employed to document the L2 creative writers' decision-making, problem-solving, and information-processing moments.

As previously mentioned, using think-aloud protocols to unravel writers' socially situated identities instantiated throughout a particular writing process is not a common approach. Think-aloud protocol is generally perceived as a key influential data collection method in Cognitivist research. Meanwhile, 'identity' is naturally seen as a sociocultural, sociopolitical concept. These two matters seem to come from different theoretical domains and research paradigms. Nonetheless, Atkinson (2002) made a powerful argument for an effective integration of Sociocultural and the Cognitivist perspectives in SLA research overall which was then termed the 'Sociocognitive' approach (the global theoretical framework taken up by the present study and which will be discussed in detail in section 2.7). The present research is based on the conceptualization that writers' cognitive activities are at the same time self-positioning movements in specific social contexts. I am able to find only one study (Roebuck, 2000) which also builds on this conceptualization. Roebuck manages to analyse her participants' recall protocols from both a *cognitive* and a *social* perspective respectively. In Roebuck's study, recall protocols were produced during three memorization tasks where the participants read newspaper reports and were then asked to recall the articles in written forms. In her analysis of the recall

protocols, Roebuck (2000) considered two dimensions of activities going on at the same time, i.e. the *cognitive* activity of engaging in the recall tasks and ‘producing a written recall protocol’ (p. 79) and the *social* practice of self-positioning as co-participants negotiating power and relations with the researcher.

However, most of the L2 studies on writer voice, which indeed look beyond written texts, concentrate on the L2 writers’ sociocultural writing processes. They look into individual writers’ voice negotiations as exhibited in the writers’ actions, thoughts, and social relations in ‘the many nested contexts’ (Maguire and Graves, 2001) throughout the processes of creating specific texts across physical, temporal, and social spaces. Such data is collected mainly through interviews, researchers’ longitudinal observation of and interaction with the L2 writers, in autobiographic and semi-ethnographic studies on ‘voice’ (e.g. Vasudevan, Schultz and Bateman, 2010; Skinner and Hagood, 2008; Yi, 2007, 2010; Hull and Katz, 2006; Maguire and Graves, 2001; Le Ha, 2009; Hirvela and Belcher, 2001). Although the focus and data collection methods employed in those studies’ examination of sociocultural writing processes differ from my own concentration on the cognitive writing processes in search of writer voice, their theoretical perspective of seeing writer voice as ‘doing’ (Ouellette, 2008), ‘performative’ (Hull and Katz, 2006), and dynamic (Hirvela and Belcher, 2001) have enlightened the present study.

Ouellette (2008) states that ‘identity can be seen as plural and dynamic—as an act of ‘doing’ in the *process* of constructing social identity. Within such a social constructivist paradigm, identity in writing is comprised of *choices* an individual makes from among a set of commitments and affiliations available in particular social contexts’ (my italics, p. 259). In a similar vein, it has been suggested that writer identity needs to be understood in a ‘performative’ way (Hull and Katz, 2006;

Ouellette, 2008), ‘i.e., in terms of the learner performing identity negotiation’ (Ouellette, 2008, p. 269). The word ‘performing’ connotes agentic manifestation and deliberate expression. For example, actors perform on theatre stages, for large or small audiences, to convey a portrayal of dramatic incidents and vivid characters. In writing, ‘performing’ suggests writers taking actions to construct a certain image or character that they intend to associate with themselves, to the eyes of a scrutinizing, or appreciative, but often judgmental audience, in a wide or restricted community. Hull and Katz (2006) discuss the ‘performative moments’ in creative writing which occur ‘when an intense awareness of the opportunity to enact one’s identity to self and others comes to the fore’ (Urciuoli, 1995, cited in Hull and Katz, 2006, p. 54). Therefore, throughout the actual writing process, writers will sense such opportunities arising for conducting meaningful performative acts of ‘self-fashioning’ (Hull and Katz, 2006), and will accordingly make decisions to situate the ‘self’ as part of certain sociocultural groups through performing their ideologies and practices.

In this way, individual writers’ ‘sense of self as autonomous or isolated’ is decreased (ibid, p. 47). This, I would argue, propels the progress of their writing, prevents so-called ‘writer’s block’, and brings to them a sense of empowerment, belongingness, and pleasure. Along this line of argument, voice construction could thus be seen as exhibited in the writer’s endeavour in generating and questioning opportunities for ideological expressions and discursive representations, in choosing the most appropriate option for expressing his/her commitments and affiliations, and in rehearsing or evaluating the persona the writer intends to construct for him/herself in front of an audience.

Previously, I have briefly discussed how text-focused writer identity studies tend

to operate on the theoretical construct that written texts are constitutive of writers' discursal and ideological choices 'signalling the development of identity negotiation' (Ouellette, 2008, p. 259). Based on the same theoretical assumption, I would like to demonstrate below how identity construction can also play out in a cognitive writing process. I now intend to develop my argument through illustrating it with some examples from the research previously conducted for my Masters' dissertation (Zhao, 2006) which also investigated L2 creative writers' cognitive writing processes and which has served as an important source of inspiration for my current conceptualization of writers' instantiations of 'voices' in their immediate writing processes.

In my Master's research, three L2 creative writers were asked to write two short stories in English (i.e. a free-writing task, and a story-continuation task) on the spot while thinking aloud. One writer, Kota, displayed a conspicuous pattern of writing processes. In comparison to the other two participants, whichever the task, Kota demonstrated distinctly more metacognitive attention to evaluating plot development, narrative structure, specific wording, or the avoidance of repetition; and cognitively she also demonstrated distinctly more attention to choosing the most appropriate option, be it ideational, linguistic, or rhetorical, and to verbally rehearsing potential choices. Traditional Cognitivist L2 writing researchers might attribute such writing behaviours to Kota's writing expertise or language proficiency and might even go to the length of correlating her writing behaviours with the quality of her texts in order to prove that she is an expert writer (for such an approach, see Rijlaarsdam and van den Bergh, 2006). However, I would argue that such writing behaviours actually also signify, in discursal and ideological ways, powerful negotiations and declarations made by Kota of her linguistic and writer identities, i.e.

an agentive and artistic L2 creative writer, a capable English language user, and an insightful human being. Reflecting on Kota's case, and upon the previously reviewed theoretical framework underpinning qualitative text-focused writer identity studies, I have come to believe that in order to identify the various social, cultural, or political practices behind the concrete features shown in the writing processes, writers' life histories need to be examined.

As described by Kota, she had not enjoyed or succeeded in learning English during her formal education. However, she had become very enthusiastic about short story writing in English after she first participated in a creative writing module offered by the UK university where she was doing her Masters' degree. Before participating in my research, she had already produced a portfolio of short stories exclusively written in English. It is worth speculating here that Kota's story writer identity was constructed or enabled by the emancipative power she had found in L2 story writing for realizing and performing a competent, legitimate and agentive L2 self in a way learning English in school had not allowed her. Most of Kota's stories were based on personal experiences. She tapped into her life experiences, along with what she had learned in the creative writing module, as significant symbolic resources, compensating for her perceived lack of formal L2 linguistic competence, to engage in 'legitimate peripheral participation' (Lave and Wenger, 1991) in the creative writing community. Through such literacy practices, her past sense of self as a somehow ineffective L2 learner and L2 writer was effectively reconstructed and replaced by the self-identity as a blossoming L2 story writer.

With an eye to writers' life histories, certain concrete features in the writers' think-aloud utterances are then perceived as constitutive of the writers' discourse and ideological choices, signalling the development of their identity negotiations. For

example, Kota meticulously engaged in choosing the most appropriate linguistic item. One example is provided below (‘,’ indicates pausing):

‘cute beautiful kissable charming charming lovely desirable, too formal, charming
charming I wanna have, more, charming it’s ok charming’

In the above utterance (captured through think-aloud protocol), a series of synonyms all expressing the meaning of ‘attractiveness’ were put out for comparison and selection. Kota’s attention to the nuances of literary words (as opposed to academic lexis) as shown above positions her as a creative writer who values artistic, aesthetic qualities, at least in the lexical aspect. On the other hand, the desire-statement ‘I *wanna* have, more’ signals Kota taking control of her own search for the fittest English word which delivers a particular effect intended by her (though remains unsaid). This, in turn, constructs her linguistic identity as an agentive ESL learner who has the power to retrieve and deploy English lexis to engage in creative meaning-making.

Two more examples which respectively signal Kota’s negotiation of ‘voice’ rhetorically and ideationally are given below for further illustration (within brackets there is the exact categorization of the think-aloud utterance):

‘there is a problem the story is like not a creative writing but unconditional writing’

(Evaluating what had been written down)

‘this man this man golden necklace I said tall man yeah a tall man walked toward
him coming’

(Tentative attempt)

The first example shows Kota’s awareness of a well-endorsed discourse convention

associated with creative writing, i.e. being aesthetic and imaginative in expression or plot design rather than being over-expressive or self-centred in spontaneous ‘venting-out’ of feelings. Kota’s seeming willingness to abide by such a discourse convention rhetorically signals her self-identity as a legitimate and literary creative writer. Next, as shown in the second example above, Kota’s verbal rehearsal of the description of a particular scene in her story, to a certain degree, is imaginative and vivid, e.g. ‘this man *golden necklace*’, ‘I said *tall man* yeah a tall man’. This, I would argue, has ideationally positioned her as an imaginative creative writer.

In the preceding paragraphs, with a few examples from my Masters’ research, I have tried to illustrate my conceptualization of how identity construction can also play out in a cognitive writing process. Some readers now might feel that my above illustration appears somewhat selective, interpretative, and subjective, rather than comprehensive and objective. In response to this, I would argue that in the present study, I intend to examine ongoing identity construction in cognitive writing processes in a hermeneutic and perhaps inevitably subjective manner. This issue leads to the last dichotomy to be discussed, i.e. a so-called ‘scientific and objective’ model of voice as opposed to a ‘hermeneutic and explanatory’ model. In addition, I would like to extrapolate from this dichotomy the frequently debated tension between two contrasting research paradigms, i.e. Positivism and Relativism, concerning theory constructions behind L2 motivation research and L2 writing research respectively.

2.5.3.3 The ‘scientific-objective’ and ‘hermeneutic-explanatory’ models of voice—

Positivism and Relativism

This last dichotomy is concerned with the contrasting theoretical constructions

and methodological approaches taken up by two strands of writer identity studies which roughly represent two different research paradigms, i.e. Positivism and Relativism.

On the one hand, there is the quantitative, objective, cause-and-effect investigation of writers' voices, usually conducted in academic contexts. In this strand, writer voice is often investigated through the concept of metadiscourse (e.g. Hyland, 2004; Hyland and Tse, 2004; Hyland, 2005a, 2005b; Abdi, 2002; Gillaerts and Van de Velde, 2010). Metadiscourse, such as hedges, attitude markers and emphatics, refers to 'self-reflective linguistic material' employed by academic writers to 'project themselves into their discourse to signal their attitude towards both the propositional content and the audience of the text' (Hyland and Tse, 2004, p. 156). A pragmatic and educational overtone could be detected here. The quantitative strand sets out to trace writer voice primarily through counting certain metadiscourse features in written texts, which is sometimes supplemented by insider informant interviews to explore the interesting patterns revealed by statistical analysis. Generally, the quantitative strand focuses on the representative 'voices' expressed by different writer groups coming from diverse language, cultural, disciplinary, or temporal backgrounds.

The quantitative strand of writer identity studies tend to put emphasis 'on prediction...and the formulation of universal laws governing causal relationships' (Roebuck, 2000, p. 80), e.g. between the criteria of a carefully controlled writer population and the specificity of this population's 'voice' as portrayed by the statistical data. Therefore, in the statistical data, writers' voices are not to be understood 'in terms of the local circumstances of their individual agents but in terms of a statistical magnitude obtained by counting the number of heads, and the

number of relevant acts and dividing the one by the other' (my italics, Danziger 1990, p. 76, cited in Roebuck, 2000, p. 82). Danziger's comment has possibly understated the scientific sophistication of the data analysis procedures engaged by the quantitative strand of research. In addition, it does not give due credit to the strength of quantitative studies in painting a comprehensive picture of the phenomenon under investigation, or to the fact that quantitative studies (e.g. on writer identities) sometimes do look at the social contexts where the texts are produced when examining the statistics (e.g. Hyland, 2005a; 2005b, 2005c). Nevertheless, the quantitative strand's concentration on reaching the ultimate cause-and-effect relationships and its obscuration of the individual circumstances in determining the nature of writer voice have been regarded by qualitative researchers as essentialist, reductionist, and deterministic (e.g. Roebuck, 2000; Schultz, 2006).

In contrast, there is the hermeneutic analysis of 'voices' of individual writers. The qualitative strand perceives individual writers as unique human beings bringing with them complicated yet essential sociocultural experiences. In qualitative studies on writer voice, the exact nature of how the judgment call should be made on 'voice' in data analysis often differs from one researcher to another. This is not only subject to the purpose and goals underpinning the particular research and the specific profiles of the research participants, but more importantly, it is subject to the researcher's own conceptualization of how 'voice' is formulated through the interrelationship between social influence and the writer's self-consciousness. This is precisely where the controversy surrounding researchers' subjectivity in data analysis comes from, i.e. the researcher's personal interpretation of the sociocultural, sociopolitical, or sociohistoric implications embedded in certain features of writers' *texts* or *thoughts* behind the construction of particular 'voices'. It could be

interpreted, then, that the controversy thus centres upon the question of what, after all, is the ultimate drive behind a particular ‘voice’ and its negotiation by individual writers. Does the writer make a conscious, voluntary decision? For example, whilst bearing in mind that L2 students’ vocabulary knowledge could affect their ‘voices’, the controversy lies in whether the researcher has tried to allocate undue credit to the writer’s innate awareness in employing specific lexis to manipulate ‘voice’. As Atkinson (2001) cautions, the discursive features which are taken to be the results of writer’s personal and ‘voluntaristic’ choice (p. 110), might be attributed to the general social conventions and definitions attached to the particular context.

The implication is that quantitative writer identity studies, with their strict criteria samplings and scientific procedures in data collection and analysis, are likely to produce clear and definite results; results which are, however, subject to suspicions of charges of determinism and reductionism. In contrast, what the data expose in qualitative writer identity studies is often open for discussion and interpretation. In the following, I shall extrapolate from such a dichotomy the frequently debated tension between two contrasting research paradigms, i.e. Positivism and Relativism, and relate it to the present research.

2.6 Positivism versus Relativism

The present research investigates two types of writer identities and seeks to identify their interconnections; firstly, writers’ sociocultural autobiographical identities embedded in their life experiences, and secondly writers’ emergent identities constructed through their immediate cognitive writing processes. The former type of identities seems to fall into the category of L2 motivation studies

while the latter seems to belong to L2 writing studies. Therefore, my following discussion on the Positivist-Relativist research paradigms will unfold based on the theoretical constructions behind L2 motivation research as well as L2 writing research.

L2 motivation research, as previously reviewed (see section 2.3), has witnessed two general trends. One is the psychologically and cognitively oriented L2 motivation research relying on well-established quantitative measurements and large sample size to validate the expansion or refinement of motivation models. In this approach, examining the direction and strength of each cause-effect relation is the key objective. Differently, the other strand advocates a sociocultural perspective on L2 motivation, taking Vygotskian's sociocultural theory as its theoretical foundation and mirroring the 'broader social turn in SLA research' (Dörnyei and Ushioda, 2009, p. 355). Motivation resides in the dialogic interplay of the individual L2 learner's agency and the particular social contexts (local and global) surrounding him or her. Motivation in this sense could no longer be analysed based on 'clear cut' or 'cause-effect relations' or generalized to a large population 'because the emphasis is on the complexity and idiosyncrasy of a person's motivational response to particular events and experiences in their life' (Dörnyei and Ushioda, 2009, p. 355).

With regard to *L2 writing* research, traditionally it is perceived that there are two strands, i.e. those focusing on *texts*, in particular, 'genres, themes, and forms' (Schultz, 2006, p. 364), and those focusing on the *writers* and the *processes* of composing texts, in particular, writer's cognition and affect. Influenced by the broad social turn in research mentioned above, both strands have attempted to capture 'the layers of context that are a part of composing processes and texts themselves' (ibid, p. 368). In my opinion, any Positivist-Relativist opposition in L2 writing research

resides not necessarily in the process-product, or cognitivist-rhetoric, or cognitivist-cultural contrasts, but primarily in how the research conceptualizes writing. Does the research conceptualize writing practices primarily as concrete and transferable techniques, objective and definite textual features which are causally linked to certain criteria of writer groups (such as L1 background, L2 proficiency, L2 study background, writing expertise, or educational degree)? Or does the research see writing mainly as literacy practice which is ‘intimately tied to social, cultural, economic, historical, and political contexts’ (Schultz, 2006, p. 360)? That is to say, L2 writing research falling under the Relativist paradigm focuses on the writers’ own perspectives and has its ‘emphasis on description and investigation, and its focus on explanations rather than cause and effects’ (ibid, p. 364).

In *L2 motivation* research in particular, although the cognitivist-socioculturalist debate is often suggested to relate to the on-going disagreement and tension between the *Positivists* and *Relativists* paradigms (e.g. Dörnyei and Ushioda, 2009, p. 355; Zuengler and Miller, 2006), as stressed by Zuengler and Miller (2006), these two debates ‘originated in and focused on different conceptions’. The cognitivist-socioculturalist debate concerns the ‘understandings of learning’ whilst that between the positivists and relativists concerns ‘theory construction’ (Zuengler and Miller, 2006, p. 44). With reference to Zuengler and Miller’s (2006) discussion of the implications for SLA, the cognitivist-socioculturalist debate in L2 motivation/writing mainly concerns how motivation/writing should be viewed and analysed, either as a mentalistic, definite, context-independent construct, or as a socioculturally influenced phenomenon ‘always relative to the values of individuals and communities’ (Beretta, 1991, p. 501, quoted in Zuengler and Miller, 2006, p. 47). Addressing the ontological differences in theory construction, the positivist-relativist

debate questions ‘whether or not a diversity of theories and criteria in SLA (L2 motivation/L2 writing in this case) represents a problem’ (Beretta, 1991, quoted in Zuengler and Miller, 2006, p. 47). That is, would ‘multiple and incommensurable theories’ (Zuengler and Miller, 2006, p. 48) existing within L2 motivation and L2 writing research benefit the development of these two fields?

Here, I intend to further discuss this positivist-relativist opposition with reference to *L2 motivation* research (given that this divide in *L2 writing* research has already been discussed previously through the dichotomy between the scientific and objective model of voice and the hermeneutic and explanatory model of voice). The positivistic stance would believe that there are only a few valid theoretical frameworks to explore L2 motivation whose relations with L2 achievement and learning behaviours are definite, rule-governed and thus pre-determined. Therefore extraneous variables need to be controlled. This positivistic notion somehow reminds me of Macintyre, Mackinnon, and Clément’s (2009) ‘Caution One’ against Dörnyei’s L2 Motivational Self System (previously discussed on p. 32) for its ‘diverse and inconsistent measurement methods’ which ‘might actually make research into second language motivation more difficult to interpret’ (p. 53). Meanwhile, they approve of Gardner’s Socio-Educational (SE) Model (previously discussed in section 2.3.1) for its link to a high quality, well-established and easily replicable measurement tool (the Attitude and Motivation Test Battery) which has ensured consistency across ‘dozens of studies’ employing the SE model to produce valid and reliable correlations. In addition, Macintyre, Mackinnon, and Clément (2009) have also challenged the reliability of qualitative research for its highly variable data collection and analysis methods, and its susceptibility to human subjectivity and biases. However, what they have seen as the problems embedded in qualitative research would probably be

regarded as its advantage for contextualized and insightful investigations of real phenomena or what Ushioda (2009) called the ‘organic process’ (p. 220).

Though not stated explicitly, the decades-long hegemony of Gardner’s SE model in L2 motivation research seems to be more tolerable for Macintyre, Mackinnon, and Clément (2009) than the current diverse and contentious field of L2 motivation research, as implied in their statement ‘the call for an expanded study of motivation in second language learning appears to be *returning* the field to a pre-paradigmatic state’ (ibid, p. 45, my italics). The word ‘returning’ implies falling back, rather than problematization. Different from positivists, relativists resist theoretical hegemony as it suffocates different world views (Zuengler and Miller, 2006). They see reality as a ‘social, and, therefore, multiple, construction’ (Block, 1996, p. 69, cited in Zuengler and Miller, 2006, p. 48). Thus there is ‘no tangible, fragmentable reality on to which science can converge’ (ibid). However, as Block (1996) asserts, that does not equal theoretical anarchy. Instead, relativists strive for ‘working hypotheses, or temporary, time-and-place-bound knowledge’ (p. 69, cited in Zuengler and Miller, 2006, p. 48). This view resonates with the ‘person-in-context relational view of emergent motivation’ advocated by Ushioda (2009). This motivational approach takes a ‘relational (rather than linear) view’ of the ‘interaction between [the] self-reflective intentional agent, and the fluid and complex system of social relations’ and events in one’s ‘multiple micro- and macro-contexts’, and thus views motivation as ‘emerg[ing] through the complex system of interrelations’ (ibid, p. 220).

With regard to both L2 motivation and L2 writing studies, a convergence of the ‘positivist-interpretive’ trends might be a little bit too ambitious to be easily achieved; but a combination of quantitative and qualitative data collection and/or data analysis methods is not uncommon. For example, in L2 motivation research,

several studies have combined quantitative and qualitative data collection/analysis methods to balance the broad brushstrokes of learner groups' motivational and attitudinal patterns with the portrait of individual learners' idiosyncratic motivational properties revealed in their particular experiences and perceptions (e.g. Lamb, 2004, 2007; Humphrey and Spratt, 2008, Yang and Lau, 2003). Similarly, in some L2 writing research, concrete features of texts or writing processes are quantitatively marked and counted to capture the general trend; meanwhile, insider informant interviews have been conducted to elicit people's thoughts and feelings and establish intimate/broad contexts (e.g. Hyland, 2005a, 2005b, 2005c; Wang, 2003) and in-depth, qualitative analysis of the purposes and functions of particular utterances or textual features have been conducted (e.g. Abdi, 2002; Wang, 2003). The present research employs a combination of quantitative data analysis methods aiming to portray the general trends shown among the entire 15 participants and qualitative, in-depth examinations of the focus participants' self-identities (autobiographical and emergent), their surrounding contexts, and their think-aloud utterances.

I hope, to some degree, to achieve a similar convergence of the 'cognitive-sociocultural' dichotomy displayed in some L2 motivation and L2 writing studies (for motivation studies, see Noels, 2009; Dörnyei, 2009; for writing studies, see Hull and Rose, 1989). My doctoral research aims to emulate these studies' integration of the cognitive-sociocultural dichotomy, by looking for the connection between L2 creative writers' sociocultural autobiographical identities embedded in their life histories and their task-situated emergent writer identities instantiated in the cognitive writing processes. Before starting the Methodology chapter, in what follows, I will briefly discuss this sociocognitive perspective which serves as the global theoretical framework underpinning the present research.

2.7 The overall theoretical framework governing the present research—the sociocognitive perspective on writer identity research

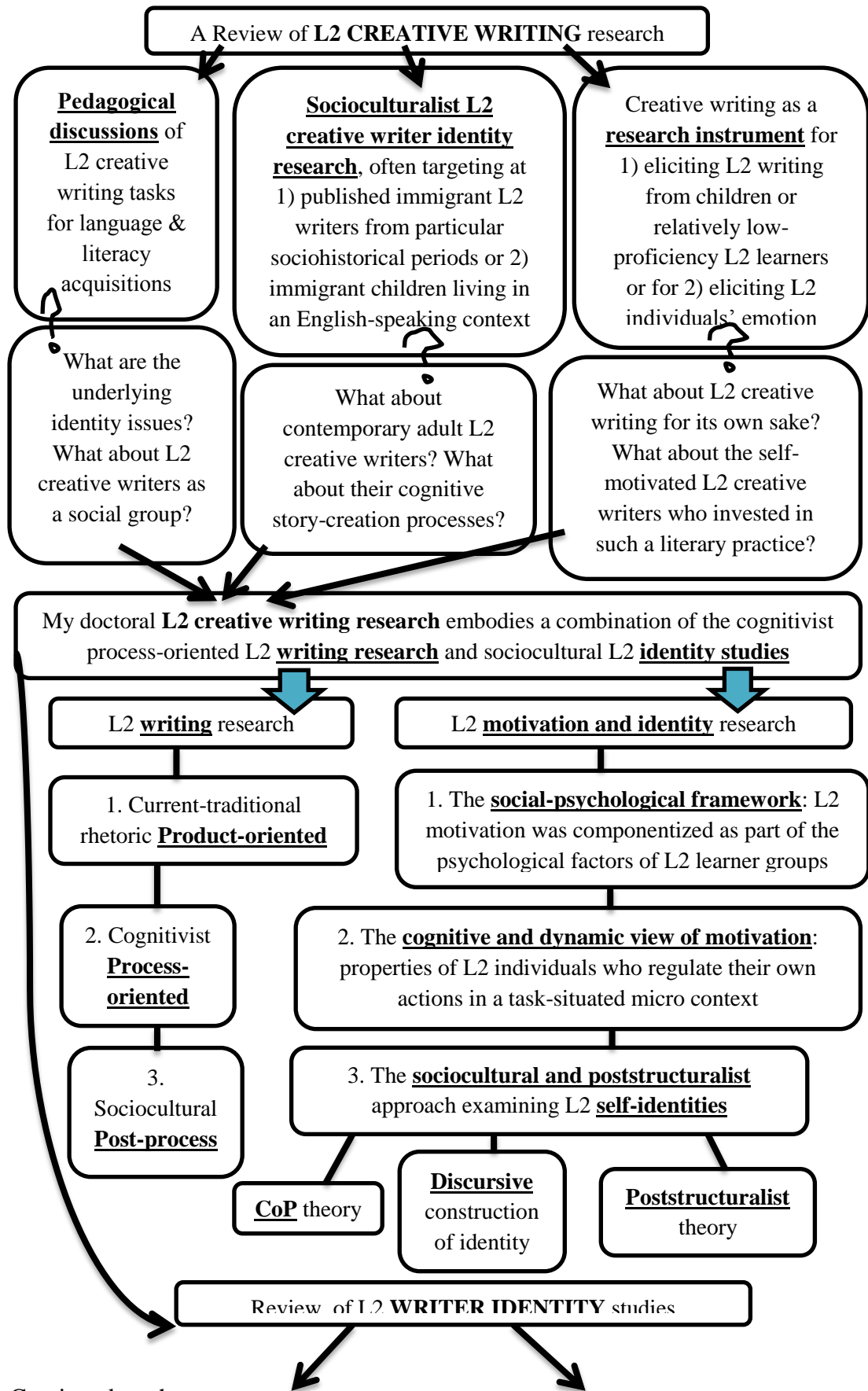
Writing research in the sociocognitive direction aims to merge the cognitive/social binary ‘by seeing writing as more than a composite of skills and strategies primarily existing in the head (Schultz, 2006). The sociocognitive approach seconds ‘situated cognition’ and views writing as interactively constructed both in the head and in the world. For example, Hull and Rose (1989) adopted a sociocognitive perspective in their case study on a ‘remedial’ student’s approach to English summary writing. They not only examined the student’s cognitive writing process (through videotaping and stimulated recall) but also looked into ‘the context of the student’s past experiences with schooling, her ideas about reading and writing, the literacy instruction she was receiving, and her plans and goals for the future’ (p. 139). Such a sociocognitive approach adopts Vygotskian theory as a key theoretical foundation; that is to say, it acknowledges the significant role of human cognition in learning, yet also maintains that social context is ‘central to the development of cognition’ (Zuengler and Miller, 2006, p. 50). Vygotsky’s work ‘renders a conceptual bridge’ between research on cognitive strategies and sociocultural research, the relationship being ‘implicit in his emphasis on the role of semiotic or symbolic mediators in the regulation of psychological behavior’ (Englert, Mariage, and Dunsmore, 2006, p. 213). Similarly, as stated by Bakhtin (1981), one’s language appropriation and use (I would extrapolate to one’s appropriation and practice of creative writing) are constantly mediated by the one’s interaction and participation in multiple discourses and social worlds.

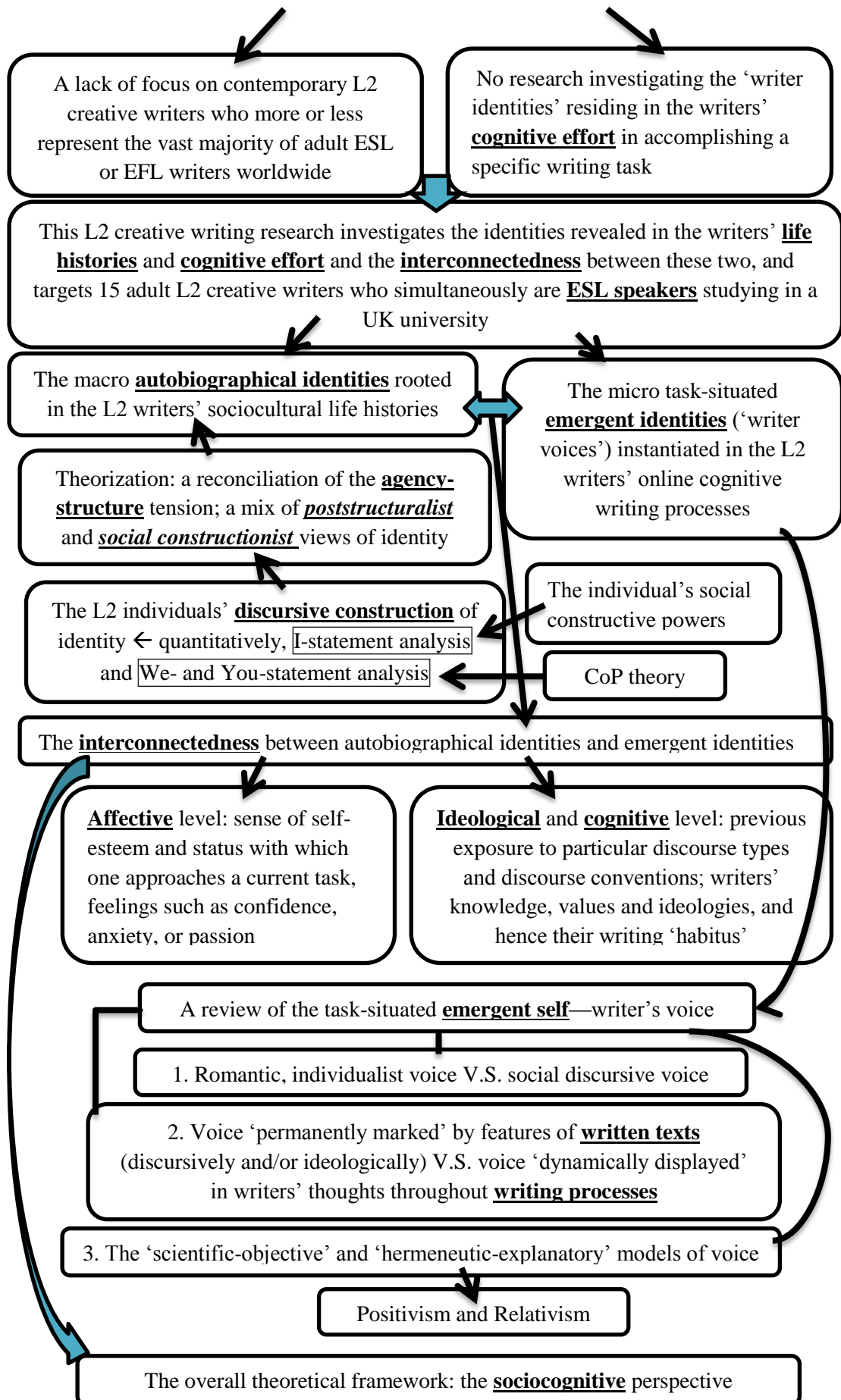
Creative writing practices could be conducted in diverse social contexts. In the

social act of creative writing practice, the semiotic or symbolic mediators could be, for example, teachers' specifically designed task procedures, the rhetorical and ideational possibilities of creative writing enabled by local contexts, the use of languages accessible to individuals and accepted by the situated context, available physical or symbolic resources such as feedback or social contacts, and so on. All of these social factors contribute to L2 creative writers' appropriation and cognitive operations of specific creative writing practices in coordination with their agentive identity constructions in the discourse communities concerned. Such factors could, in turn, contribute to regulating the creative writers' cognitive behaviours in a current writing task.

With the global theoretical framework underpinning the present research explained, I shall moving on to discussing Methodology; but before that, in Figure 2.1 below, I have made a summary of the arguments presented in this literature review.

Figure 2.1 Summary of Literature Review





CHAPTER THREE: METHODOLOGY

3.1 Introduction

3.1.1 Research objectives and research questions

The main objective of this research is rather straightforward, that is, to find out *if* and *how* L2 creative writers' cognitive writing activities are mediated by the writers' self-perceptions of the autobiographical identities rooted in their life histories. In order to probe these questions, the research tries to trace writers' task-situated emergent identities throughout the process of accomplishing a present creative writing task. In other words, the present research explores the interconnectedness *between* the L2 creative writers' relatively macro and sedimented autobiographical identities *and* their situated emergent identities enacted in immediate writing contexts (previously elaborated upon in section 2.3.3 above). Thus, embracing a sociocognitive perspective, I intend the present research to be an organic integration of two fields of L2 studies: the often socioculturalist *L2 identity studies* with the often cognitivist process-oriented *L2 writing research*.

In the present research, the L2 creative writers' self-fashioned *autobiographical identities* will be explored through the elicitation of their retrospective life-history accounts in relation to their literacy, language, educational, and professional experiences in *in-depth interviews* (elaborated upon later in section 3.2.2.1). The L2 creative writers' online cognitive writing processes will be investigated through the implementations of *two think-aloud writing sessions* situated respectively in two contrasting story writing task contexts, i.e. an autobiographical writing task and a

prompted story-continuation task (elaborated upon later in section 3.2.2.2). Thus, this research perceives the L2 creative writers' task-situated cognitive writing processes, i.e. the movements of the writers' emerging thoughts, as the instantaneous enactments and manifestations of the writers' *emergent identities*. Consequently, my research questions are:

1. How do L2 creative writers construct their autobiographical identities in their retrospective accounts of their literacy, linguistic, educational, and professional experiences?
2. In the two differently-conditioned story writing tasks set up by the present research, what is the nature of L2 creative writers' on-line writing processes in terms of their attention allocated to different writing behaviours? More importantly, how are such cognitive writing behaviours the instantiations of the L2 creative writers' emergent identities?
3. What are the connections between the L2 creative writers' constructions of their autobiographical identities revealed in their retrospective life-history accounts and their emergent identities enacted in their on-line writing processes in the two differently-conditioned story writing tasks?

The above questions reflect the sociocognitive perspective globally underpinning the present research. More specifically, the ontological and epistemological stances embodied by the methodology are, respectively: 1) a sociocultural view of 'identities' (ontology); and 2) a sociolinguistic approach as well as a 'Sociocultural

Psycholinguistics’ (Roebuck, 2000, p. 80) approach on identity constructions (epistemology). The ‘sociocultural psycholinguistics’ approach treats ‘psychological and linguistic processes’ in a particular context ‘as a unified phenomenon’ (Roebuck, 2000, p. 80). The relevance of the above two theoretical approaches to the conceptualization of the present research’s methodology will be discussed in more detail below.

3.1.2 Two fundamental theoretical approaches: sociocultural theory and the sociolinguistic approach

Firstly, this research takes up a *sociocultural* view of ‘identities’, seeing ‘identities’ as embedding in and resulting from the ongoing dialectic between the L2 creative writers’ self-agency and the multiple social contexts they find (and found) themselves in (previously discussed in section 2.3.3). Regarding the L2 creative writers’ *autobiographical identities*, they are constantly reformulated by the L2 individuals along with their accumulation of sociocultural experiences. Regarding the L2 creative writers’ task-situated *emergent identities*, they reside in the interaction *between* the writers’ self-agency *and* two major social variables i.e. a) the writers’ social identities (including ‘habitus’) previously formed in a variety of social sites and b) the immediate story writing context. Thus, the L2 creative writers’ autobiographical identities and their task-situated emergent identities, as viewed by the present research, are embodied in how the writers perceive their engagements in various events, actions and practices were (and are) shaped: i.e. a) to what extent such engagements were (and are) shaped by the *social forces* surrounding the individuals perceived by themselves and b) to what extent by their *agentive selves*.

Thus, this research takes on an ‘identity-centred’ *relational* method and ontology (for the Positivist-Relativism debate, see section 2.6) which perceives the L2 creative writers as idiosyncratically situating in and interacting with a complex configuration of macro and micro contexts.

Secondly, this research focuses on the *sociolinguistics* perspective of identity constructions—‘see[ing] language as playing the central role in both interpreting and proclaiming identity’ (Joseph, 2004, cited in Omoniyi and White, 2006, p. 2). In the present research, the execution of the in-depth interviews eliciting the L2 creative writers’ retrospective life-history accounts (explained later in section 3.2.2.1) is intended to provide an emic view of the writers’ sociocultural experiences particular to their own agentive interpretations. That is to say, what matters is ‘the individual[s]’ social constructive powers’ (Mckinlay and Dunnett, 1998, p. 48) expressed through language. Such powers are reflected through the participants’ ‘discursive accounts, such as descriptions, explanations, exonerations, corrections, and reformulations’ (Mckinlay and Dunnett, 1998, p. 49), regarding who they are and their relations to the world. Thus, the examination of ‘autobiographical identities’ is the epistemological stance the present research has adopted toward interpreting the L2 creative writers’ self-recounts of their linguistic, literacy, educational, and professional experiences. Next, in relation to this sociolinguistics perspective, this research also takes a ‘*sociocultural psycholinguistic*’ approach (Roebuck, 2000, p. 80) in its interpretation of the L2 creative writers’ think-aloud writing processes. That is to say, the L2 creative writers’ on-line *psychological* activities enacted throughout the process of performing a specific L2 *writing* activity are interpreted as simultaneous self-positioning movements in a specific *social* context influenced by the writers previously formed ‘habitus’ up to the moment of

writing. Thus, the concept of ‘emergent identities’ is the epistemological approach the present research has adopted towards interpreting the L2 creative writers’ online cognitive writing processes.

As discussed above, this research’s identity-centred relational method views the L2 creative writers as being embedded in and interacting with a complex web of particular contexts. In order to investigate these contexts this research adopts an identity-centred epistemological stance towards interpreting the L2 creative writers’ retrospective life-history accounts and their task-situated think-aloud writing processes. Thus, the participants are treated as unique human beings, bringing with them complicated yet essential sociocultural experiences. Thus, the present research embraces a hermeneutic and explanatory model of analysing identities explained briefly below.

3.1.3 Hermeneutic and explanatory model of analysing identities

Before explaining the hermeneutic approach adopted by this research in its data analysis, first of all let me briefly introduce the data analysis methods employed.

The present research conducted two dimensions of data analysis: quantitative analysis targeting the fifteen participants (introduced later in section 3.2.4.1) and qualitative analysis examining the five selected focal participants (introduced later in section 3.2.4.1). Regarding the quantitative analysis, I-statement analysis is the discursive analytical tool used to tease out the L2 creative writers self-fashioning of their autobiographical identities in interview comments. In addition, think-aloud protocol analysis (explained later in section 3.2.4.1.2) is the cognitivist analytical tool employed to unravel the L2 creative writers’ identity-indexical problem-solving

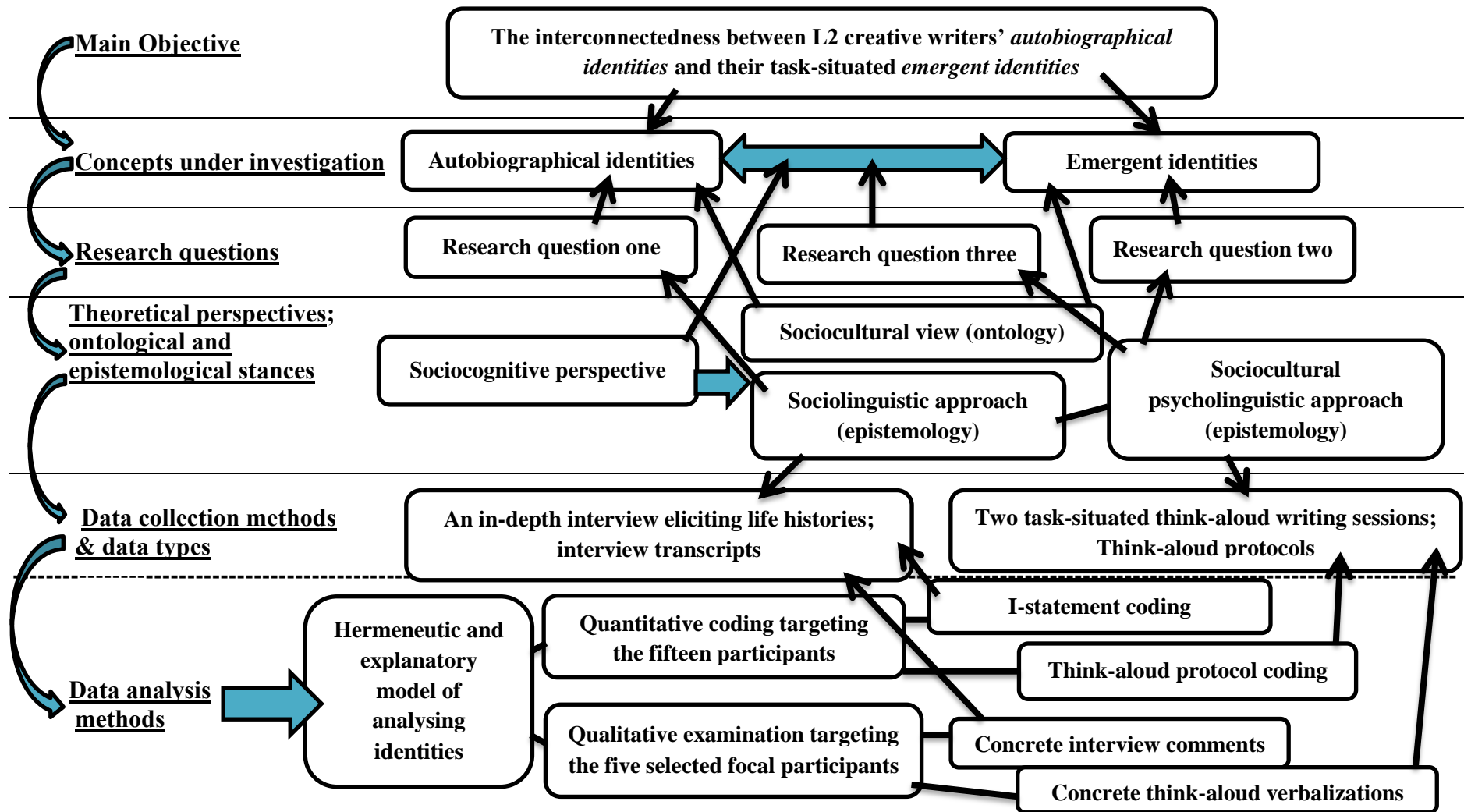
and decision-making moments throughout the task-situated online writing processes. Regarding the qualitative analysis, the focal participants' specific comments made in the in-depth interviews were analysed on textual, discursive, and thematic levels for evidences of their self-positioning work targeting particular CoPs (explained later in section 3.2.4.2.2); and the focal participants' tangible think-aloud utterances were scrutinized for evidences of their procedural, ideational, discoursal, and linguistic choices signalling self-representations.

Regarding both the quantitative coding and the qualitative examination, and targeting both the autobiographical identities and the emergent identities, I adopted a hermeneutic, explanatory, and inductive model of analysing the identities of individual writers, rather than relying on pre-existing, essentialistic and deterministic representations of 'identities', or, as it has been called, the 'transcendental realism of identity' (Mckinlay and Dunnett, 1998, p. 49). The present research's hermeneutic and explanatory model of analysing identities is particularly demonstrated in its establishment of the coding schemes, and its execution of the coding processes, regarding the quantitative data analytical tools of I-statement analysis and think-aloud protocol analysis. The segmentation and coding of each I-statement and of each think-aloud utterance relied primarily on the researcher's own contextualised (and to some extent subjective) interpretation of the interrelationship between the participant's self-agency and the array of social forces surrounding and influencing the person's actions and practices. Thus these two quantitative coding systems were developed inductively and recursively, which simultaneously went on with the coding of these two sources of data (conducted entirely manually), over a relatively long period of time.

Before embarking on a more detailed explanation of the methods employed by

the present research, I offer Figure 3.1 below, which provides an overview of this research's main objective and research questions, the data collections methods, the underlying theoretical approaches, the ontological and epistemological stances adopted, the data analysis methods, and the hermeneutic and explanatory model of analysing identities.

Figure 3.1 Overview of the present research



3.2 Method

3.2.1 Participants

Fifteen advanced English as L2 adult speakers, 7 males and 8 females, participated in my research. They come from a variety of L1 backgrounds and major in a range of academic subjects at Warwick University (except for one participant who was a volunteer carer at the University). Their ages ranged from 18 to 30 years' old. Eight of them were undergraduate students, six were postgraduate students (Masters and PhD students) and one was the volunteer carer. The present research did not employ strict criteria sampling for selection of participants, because, given the exploratory nature of this research, it welcomes the possibilities of having L2 creative writers from diverse sociocultural and educational backgrounds and of different ages. The fifteen participants were selected according to two main criteria. Firstly, they were chosen based on their advanced English proficiency. Those who were required to take an English proficiency test when applying to Warwick University had all achieved the equivalent of IELTS 7.5 or above. Whilst relatively high levels of proficiency are not a pre-requisite for second language creative writing, the present research requires the participants to engage in think-aloud story writing tasks completely in English (for reasons explained in section 3.2.3.4.2). It was felt that participants with an advanced English proficiency would be better able to meet the linguistic demands of such tasks. Secondly, all of them were interested and experienced in certain forms of creative writing (e.g. poetry, short stories, or diary writing), in their L1, or English or both. Four of them have had their work published.

The participants were recruited through the following channels: public appeals

for participants through advertising, liaising with Professor David Morley and his Creative Writing course members, and also through personal contacts. People responding to my call for volunteers were carefully selected by me enquiring into the details of their creative writing experiences (mainly through email correspondence). Questions asked included: exactly what types of creative writing did they do and in which language; how long had they practiced creative writing and how often did they do it; what did they intend to achieve by engaging in creative writing; and who were their audience. I aimed to screen out those who had, in reality, little or no experience of creative writing, no matter how much they claimed to be interested in such literacy practice. Table 3.1 below presents the basic background information of the fifteen participants. All the names are pseudonyms.

Table 3.1

Basic background information of the fifteen participants

Name	Gender	Age	Nationality	Country of Origin	L1(s) including dialects (the order of the L1s or dialects reflects how close they were positioned to the participant)	Other Languages	Degree course currently taken
Derek	Male	30	Argentinian	Argentina	Spanish	English	MA in English Language Teaching
Teng	Male	30	British	Malaysia	Chinese (Mandarin, Cantonese, & Hakka) & Malay	English	BA in Philosophy
Fai	Male	20	Malaysian	Malaysia	Chinese (Hakka, Cantonese, & Mandarin) & Malay	English	Bachelor of Law (LLB)
Teri	Female	21	British	Afghanistan	Farsi	English, Russian, & Hindi	BA in English Literature and Creative Writing
Maggie	Female	25	German	Germany	German	English	Diploma in English literature
Angeles	Female	18	Spanish	Spain	Spanish (Catalan)	English & French	BA in English Literature and Creative Writing
Jingjing	Female	19	Hungarian	China	Hungarian & Chinese	English & French	BSc in Economics, Politics, and International studies
Ho	Male	28	Malaysian	Malaysia	Chinese (Mandarin, Hokkien, & Cantonese) & Malay	English	PhD in Educational studies
Ankita	Female	25	Indian	India	Hindi	English	LLB
Yi	Male	20	Singaporean	Singapore	Chinese (Mandarin)	English	LLB
Dong	Male	30	Taiwanese	Taiwan	Chinese (Mandarin & Hokkien)	English	PhD in English Literature
Marjorie	Female	24	French	France	French	English & Latin	MA in English Literature
Eliza	Female	18	French	France	French	English	BSc in Management
Anna	Female	26	Latvian	Russia	Russian & Latvian	English & German	MA in English Literature
Sebastia	Male	19	German	Germany	German	English & Latin	Volunteer carer of disabled students

3.2.2 Task and procedures

Three sessions were individually carried out with each participant in the following order:

- 1) An in-depth interview was conducted to elicit the L2 creative writer's retrospective account of his/her writing, language-related, educational, professional, and reading experiences.
- 2) Two think-aloud writing sessions were separately conducted during which the participant composed stories in English on my computer. There were two differently-conditioned tasks; firstly there was an autobiographical writing task in which topics were freely chosen, and secondly there was a prompted writing task taking the form of a story-continuation task. This design of the two contrasting task conditions is intended to explore each writer's characteristic writing behaviours which are sustained across the two different tasks and also to investigate how each writer's cognitive writing behaviours might vary when facing different task conditions. In this way, the L2 creative writers' constructions of their emergent identities in the immediate story-writing processes could be investigated from different angles.

From October 2008 to April 2009, a total of 45 sessions were carried out with the fifteen participants. For each session, I met the individual in a quiet, private room with little chance of being disturbed so that audio recording could be effectively conducted all the way through. Roughly speaking, each participant spent 4-5 hours in total on the three sessions. Considering the constraints of the participants' academic

studies, the three sessions were flexibly scheduled. There was no rigid rule as for the time gap between each two sessions as long as only one session was arranged for each participant on any one day and there was no more than 2 weeks' interval between each participant's first and second think-aloud writing sessions. 25 pounds compensation was given to each of the fifteen chosen participants who had committed to the three sessions all the way through and had successfully completed all the tasks. The possible contamination of writing motivation by the promise of monetary reward was appreciated, and that is why I eliminated applicants who claimed to be interested and experienced in creative writing but could provide no evidence of their engagement. In the following, details of the three sessions will be explained.

3.2.2.1 In-depth interview on the L2 creative writers' sociocultural life histories

Embracing a sociocultural framework, the in-depth interview was employed by the present research as a retroactive means to tease out insights provided by the L2 writers' 'life stories' and consequently for the researcher to gain a relatively emic view of the L2 creative writers' autobiographical identities and their self-positioning in various communities. In the present research, the in-depth interview aimed not only to draw out the L2 creative writers' first-person retrospective accounts of their particular experiences, but more importantly also to elicit the writers' own perceptions and evaluations of such experiences where negotiations of their autobiographical identities happened. The in-depth interview was semi-structured, lasting from 1 to 2 hours, conducted completely in English, and generally covered eight areas:

- 1) Demographic information
- 2) Educational experience
- 3) English language learning experience in and out of school
- 4) Professional experience (if this applies)
- 5) Academic and communicative writing experience in all languages
- 6) Creative writing experience in all languages
- 7) Literature reading in all languages, and finally
- 8) The individual's study and social life in the UK.

The interview questions were drafted and then piloted with two volunteers who were not among the fifteen participants. These two volunteers were upper-intermediate ESL speakers and have had certain experience of creative writing in English or/and their L1. They were approached by me through personal contacts. Based on these two volunteers' feedback, revisions were made to the original draft of interview questions. I memorized the final list of interview questions (see Appendix A) in advance of my interviewing the first participant. Memorizing the interview questions helped me bear in mind the interview structure and the target topics when conducting the in-depth interview in real time. However it should be noted that, in the actual interview, questions were not read from the list, nor were they dictated by their original order in the list. Some issues were talked about by the interviewee without me having to ask the question; at other times, certain topics or issues raised by the interviewee but not covered by the question list were also explored.

3.2.2.2 Two think-aloud story writing sessions

The present study examined and compared the cognitive writing processes of L2 creative writers when writing under relatively free conditions, i.e. the autobiographical writing task (explained later), and when writing under a certain control and constraint, i.e. the prompted story-continuation task (explained later). The design of these two differently-conditioned story writing tasks intended to tease out, from different angles, the L2 creative writers' instantiations of their writers' voices in the course of the cognitive writing processes. These two story-writing task conditions also mirror those tasks often assigned in an EFL or ESL creative writing class (from my own experiences as an English-major student; also see Burroway and Stuckey-French, 2007; and Morley, 2007, p. 160-172). For each participant, the autobiographical writing task always came before the prompted writing task as the former one is considered less stressful inasmuch as it allows for more freedom and liberty. For both writing tasks, the stories had to be written and finished on the spot.

There was a one-hour limit put on writing each story, i.e. from the time the participant started think-aloud writing (details on think-aloud writing are given in Data Collection Methods in section 3.2.3.4) till the time he or she indicated that the story was finished. The time limit was imposed due to the following considerations. Firstly, each writing process was documented by think-aloud protocols, and thinking aloud for more than one hour non-stop while writing could be very exhausting. Secondly, the time limit was also meant to put some pressure on the L2 creative writer, preventing mind-wandering to a certain extent. However, in the actual writing session, if the participant could not finish his or her story when one hour was up, 10-20 minutes of extra time would normally be granted. There was also a minimum

length set for the story, i.e. 400 words whichever the task. Access to dictionaries (electronic or hard copy) was allowed although, interestingly, the majority of the participants chose not to use any dictionary in the present tasks. Since all the participants had had experience in short story writing (and four were published writers), to avoid the risk of appearing to patronize them, I chose not to confirm with each of them the general nature or key characteristics of the genre ‘short story’ before he or she started the first think-aloud writing session.

3.2.2.2.1 Autobiographical short story writing task

In this writing task, participants were asked to write in the autobiographical genre in English with their own freedom to decide the specific literary style and content. Without compromising the participants’ compositional freedom, the autobiographical writing task was intended to provide the L2 creative writers with a general frame so that their creative narrative efforts would be more or less in the same direction. Each participant was explicitly asked for this autobiographical writing task to compose from the first person point of view. Nevertheless, each of them was also told that his or her story did not have to be based on a real-life incident. My intention behind this decision was that the participants should not feel their creative or personal space restricted or intruded upon due to the potential face-threatening effects associated with writing about particular topics, especially in my presence. The story could be partially or even totally fictional, but it should be recognizably within the realist autobiographical genre.

3.2.2.2.2 Prompted story-continuation task

The prompted writing was meant to be more constrained than the autobiographical task. A story opening was extracted from William Boyd's *Love Hurts* (2008, p.157-168), a published short story written by an English writer. The story's language is accessible and vivid. Its content expresses some of the most familiar themes in people's experiences, e.g. friendship, love, and marriage (readers are welcome to judge for themselves, see Appendix B). My reason for choosing this as the prompt is that the L2 creative writer participants should not feel encumbered by the story's language, nor should they find that its content poses unfamiliar knowledge or world views. The participants were required to continue and complete the story in English in the most coherent and logical way that they could manage. They were explicitly told to write their continuation of the story following from the prompt on the content level; however it was their own decision whether they would also try to work at a similar stylistic manner. In the writing process, they could re-read this opening whenever they felt it necessary and as frequently as they wanted.

3.2.3 Data collection methods

3.2.3.1 Major data collection channels

Mainly, data were collected through the following three channels, all achieved completely in English:

- 1) An in-depth interview (lasting from 1-2 hours) on each participant's life history

was audio-taped and transcribed verbatim;

- 2) A pre-writing interview (explained below in section 3.2.3.2) was conducted before each think-aloud writing session and a post-writing interview was conducted immediately after the think-aloud writing was finished. Both the pre- and post-writing interviews (10-15 minutes each) were audio-taped and transcribed verbatim;
- 3) Each think-aloud writing session (usually around 1 hour) was audio-taped and transcribed verbatim.

Previously, the purposes and procedures concerning the implementations of the in-depth interview and of the two think-aloud story writing tasks have been respectively explained. In what follows, regarding the audio-recording of the think-aloud protocols, I will explain this research's employment of three data triangulation methods. They are: 1) the pre- and 2) post- writing interviews (sections 3.2.3.2 and 3.2.3.3), and 3) the employment of a key-stroke logging tool (section 3.2.3.4.3) throughout the think-aloud writing processes. Such data triangulation methods, though not evidently shown in the data analysis results of the present research, have importantly facilitated my interpretation and analysis of the think-aloud protocols. Furthermore, prior to elicitation of the think-aloud protocols in the story-writing processes, a training session on think-aloud writing was provided to each participant before the first writing session started. This is explained below in section 3.2.3.4.1.

3.2.3.2 Pre-writing interview

The present research allowed and encouraged the participants to plan both of

their short stories in advance of the writing sessions unless they felt it unnecessary. Participants were given the description of the story writing task concerned at the end of the previous session. Therefore, the story's opening provided in the prompted writing task, i.e. the extract from *Love Hurts*, was given to each participant immediately after the autobiographical writing session was finished. Nonetheless, participants were explicitly told not to go to the length of drafting. The decision to allow participants to plan their stories in advance of their think-aloud writing sessions was made for two reasons. To begin with, in my MA research on L2 short story writing (previously discussed in sections 1.2 and p. 75), one participant commented that she usually spent substantial time thinking or even daydreaming before putting pen to paper, often when she was taking a shower or walking. Ideas often came out of the blue when she was concentrating on a completely different topic or activity (similar comments came from the participants in Uzawa, 1996). Secondly, by giving the participants the choice to plan their stories in advance of the think-aloud writing session, the pressure they might experience in the think-aloud writing process, e.g. the pressure of the time limit, the pressure of thinking aloud in my presence, and the pressure of generating ideas on the spot, could be reduced. Thus in the present research, participants' advance planning activities were investigated through the pre-writing interviews, rather than through think-aloud protocols. Questions that were asked in the pre-writing interviews explore the following issues: 1) how the plot was conceived, and what preparation was made; 2) what difficulties or problems were encountered in the advance planning stage, or expected later in the writing process; 3) how these problems were dealt with, and what actions were taken.

3.2.3.3 Post-writing interview

The post-writing interviews explored participants' feelings and thoughts about the particular writing process they had just been through and the story they had produced. It also allowed me to explore issues arising from my observation of their writing processes.

3.2.3.4 Think-aloud writing

Think-aloud protocol was one of the key research methods in my study, and I became aware of two major areas concerning its use and validity: 'the elicitation of the verbalizations' and 'the coding of the data' (Roca de Larios, Manchón, Murphy, and Marín, 2008). My approaches to these issues are explained below in 'think-aloud training' and in 'coding of think-aloud protocols' which is under Data Analysis Methods.

3.2.3.4.1 Think-aloud training

In each participant's first writing session, i.e. the autobiographical writing task, after the pre-writing interview had finished, the participant was given a 30-minute think-aloud training. The training consisted of two parts. In the first part, the participant was asked to think up a topic, within any genre, for me to write on for 5 minutes while thinking aloud. This was intended to demonstrate what think-aloud writing could be like. In the second part of the training, the participant was given the opportunity to practise thinking aloud in English for fifteen minutes while writing a

150-word reference letter (for the specific prompt, please refer to Appendix C). They were instructed to verbalise guesses or any idea, not to worry about grammar or sentence completion, and to analyse no more than they would do normally (Ericsson and Simon, 1993, p. 58). All of the participants finished the think-aloud training without any major sign of deviation from the instruction. Then immediately after the training, the participant was instructed to carry out his/her first writing task (i.e. the autobiographic story) while thinking aloud in the same fashion and in English only. Throughout the think-aloud writing processes, to make sure that participants did not fall silent for a relatively long period, i.e. more than 20 seconds, and forget about thinking aloud, I remained in the room (but out of the participant's sight) when he or she was writing the story.

3.2.3.4.2 Potential limitation posed by the English-only think-aloud writing sessions

The decision to instruct the fifteen participants to think-aloud entirely in English while writing was made for two reasons: 1) the practical exigencies of participant recruitment, and 2) my own language limitation of speaking just two languages, i.e. Chinese as my L1 and English as my L2.

Firstly, given that the context of this research was embedded in a UK university and its target participants were English as L2 creative writers, it was not feasible to recruit fifteen L2 creative writers who exclusively speak the researcher's L1 (i.e. Chinese) at an advanced level and meanwhile are interested and experienced in certain forms of creative writing. In addition, as previously mentioned, this research, with its exploratory nature, welcomes the possibilities of having L2 creative writers coming from diverse sociocultural backgrounds.

Secondly, although my language ability is limited to Chinese and English, I did not wish to enlist others' help to transcribe the think-aloud protocols which might have been generated in other languages. The reasons are twofold: the research purpose requires verbatim transcriptions of the audio-recordings of the think-aloud verbalizations in the most accurate manner that can be managed; and such highly accurate transcribing processes sometimes require the transcriber to speculate on the intentions behind the participants' particular utterances, pausing, or tones. This kind of speculation calls for a certain understanding of the participants' 'habitus' (which, to a certain extent, was achieved by the researcher through the in-depth interviews). Secondly, the processes of transcribing the audio-recordings of the think-aloud verbalizations are simultaneously the processes of increasing the researcher's understanding of the L2 creative writers' cognition, contextualised practices, and feelings. Such an increased understanding could facilitate the researcher's later segmentation and coding of the think-aloud protocols. In view of the hermeneutic and explanatory model of analysing identities adopted by this research (previously discussed in section 2.5.3.3), the transcribing and coding processes of the think-aloud protocols both demand a high level of sensitivity in the transcriber/coder in interpreting the nuance of meanings decided by the interrelationship between the participants' self-agency and the surrounding contexts. As the sole researcher of this study, I consider myself most competent for this job.

As countermeasures to the limitation potentially posed by the English-only think-aloud writing processes, the present research 1) recruited only L2 creative writers with fairly advanced English proficiency and 2) conducted an English-only think-aloud training session with each participant (mentioned above) before the first task. In the training session, I particularly observed if the participant appeared

uncomfortable with thinking aloud exclusively in English while writing. In addition, upon the completion of the training, I checked each participant's feelings about thinking-aloud entirely in English. By doing so, I intended to verify that the participant's English proficiency could meet the linguistic demands of such tasks and would not discernibly divert their valuable intellectual resources from L2 story creation.

3.2.3.4.3 Transcribing the think-aloud audio-recordings with the help of a keystroke logging tool—Inputlog

A keystroke logging tool—Inputlog—was used in the present research. This tool is particularly convenient as it could be easily run under the Windows XP system and in Word. That means the participants could compose in Word and use the internet just as they might normally do on their own computers. Inputlog automatically generates the keystroke logging files, displaying, in a linear order, all the actions of keystrokes, mouse movements, and the duration of each pause of above two seconds (a small extract from one keystroke logging file is given below in Figure 3.2). Inputlog was originally employed by me as one independent data collection method with the intention of explicitly and concretely revealing the L2 creative writer's revision behaviours in the writing processes, i.e. revision on content, spelling, grammar, vocabulary, phrasing, punctuation, or spacing and paragraphing. However, the analysis of the revision types in keystroke logging files requires manual examination of the surrounding context of each revision. Different from the actual written texts, keystroke logging files are considerably more fragmental and unpredictable. Thus the present research cannot emulate writing research which

employs computer software to globally and systematically categorize revision types in written texts. Then, when I got down to manually analysing the revision types in the keystroke logging files, it took me an exorbitant amount of time to process just two participants in the two story writing tasks. In addition, I gradually realized that a detailed focus on a writer's revision behaviours distracted me from the present research's focus on uncovering writer's emergent identities enacted in the overall cognitive writing processes. Therefore, I later decided to use the keystroke logging files as a data triangulation method to assist the transcribing of the audio-taped think-aloud verbalizations, for more accurate transcriptions of the think-aloud protocols.

A small extract from one keystroke logging file is given below for illustration:

Figure 3.2

The example of an extract from an Inputlog keystroke logging file

00:00:40	T
00:00:45	ick{2125}·t·
00:00:50	TACK[BS4]tack[BS3]
00:00:55	[BS]ack·[BS3]t
00:01:00	ac[BS]ck[ENTER]·t
00:01:05	ick·tack·[ENTER]{6406}
00:01:10	
00:01:15	[Movement][LeftButton][BS7]·z
00:01:20	[BS]{2844}[CTRL+SPACE]{4641}
00:01:25	[BS9]
00:01:30	[BS]tick·tack·ti
00:01:35	a[BS]ck·tiack[BS3]ck·t
00:01:40	ickack{2547}[BS3]t
00:01:45	ackticka[BS]tacktica[BS]k

As can be seen above, each numeral within the braces indicates the length of pausing. For example, in the line of 00:00:45, there is one pause which lasts roughly

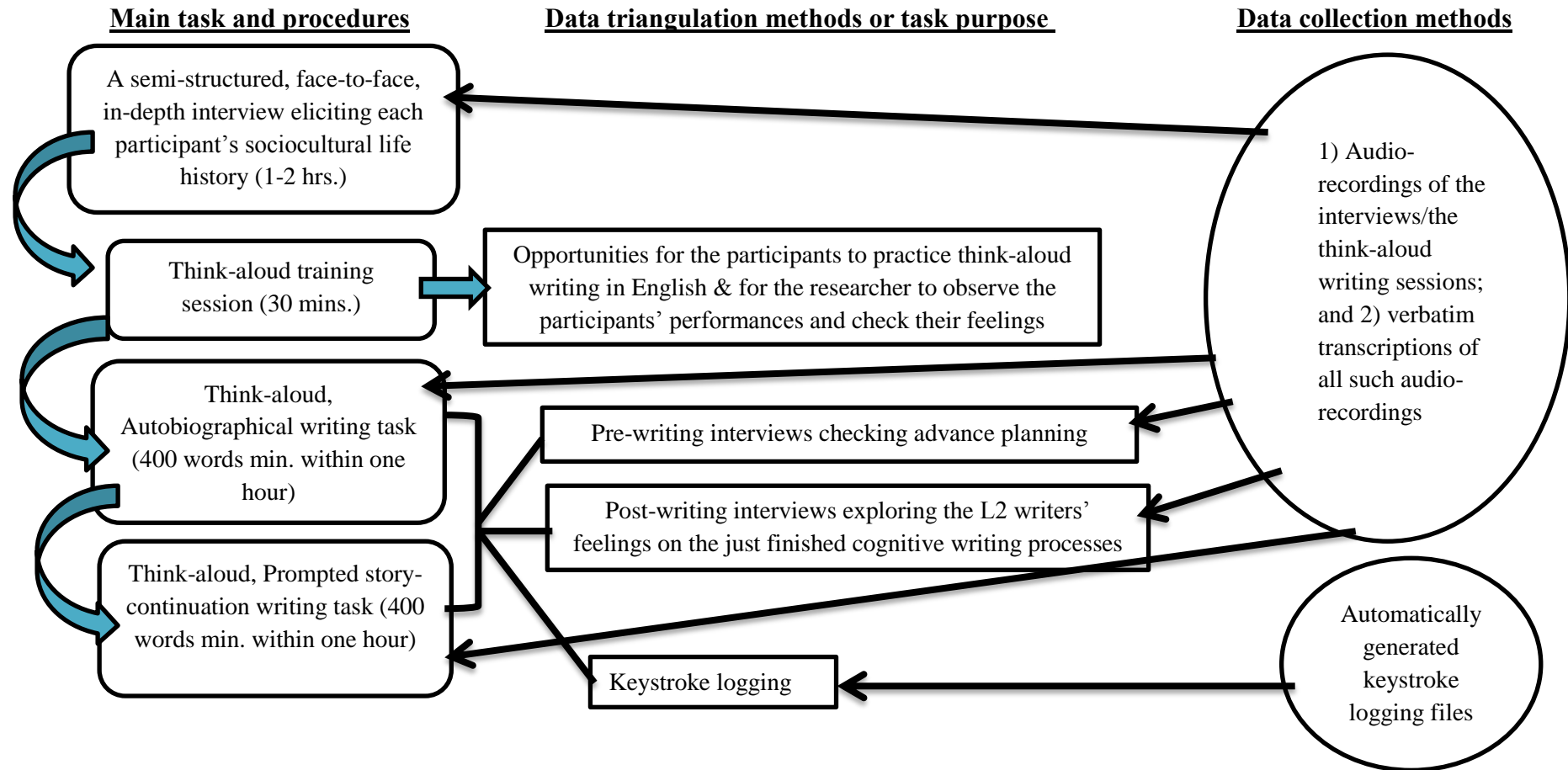
2 seconds. ‘BS’ means backspace, and the numeral following ‘BS’ indicates the number of times the writer had typed the Backspace key. The ‘.’ between strings of letters indicates the typing of the Space key. The keystroke logging files were particularly helpful when I could not decipher from the audio-recordings of the think-aloud speeches what had been uttered by the L2 writers when they were typing. The keystroke logging files were also helpful when I was coding the think-aloud protocols, e.g. when I needed to distinguish the writers’ verbalization of their writing (i.e. ongoing writing) from their oral rehearsals of what was going to be written down (these are two of the 42 coding items for the think-aloud protocols, which will be explained in Data Analysis Methods below).

3.2.3.5 Summary of the data collection methods

Before moving onto discussing the data analysis methods, a summary of this research’s data collection methods targeting the fifteen L2 creative writer participants is displayed below in Figure 3.3.

Figure 3.3

Summary of the data collection methods targeting the entire fifteen L2 creative writers



3.2.4 Data analysis methods—quantitative backdrop and qualitative examination

To begin with, there was a *quantitative* backdrop of data analysis for all the fifteen participants, i.e. the I-statement coding of all the in-depth interviews, as well as the coding of all the think-aloud protocols generated in the autobiographical writing task and the prompted writing task. Connections were sought between the coding results of the I-statements and those of the think-aloud protocols. The aim was to depict an overall pattern as shown in the fifteen sets (fifteen participants altogether) of interrelationships, of a numerical nature, between an L2 creative writer's autobiographical identities constructed in his/her retrospective account of life history and his/her emergent identities instantiated in the cognitive writing processes.

Next, as for the *qualitative* dimension of data analysis, five participants among the total of fifteen were chosen as 'focal participants'. The selection of the focal participants was based on the coding results of the We- and You-statements (explained later in section 3.2.4.1.1.2) which tease out the L2 creative writers' sense of belongingness to particular CoPs. Regarding this qualitative dimension of data analysis which examined the focal participants' concrete utterances, the dialogic interplay of the L2 creative writers' agentive power and multiple social contexts was looked into, i.e. a 'person-in-context' approach (Ushioda, 2009, p. 216). To achieve this, firstly, extracts of the focal participants' *in-depth interviews* were analysed ideologically, from social constructionist and poststructuralist perspectives (see section 2.3.3), and also discursively, from the perspective of discursive constructions of identities (see section 2.3.3.2) mainly at the levels of text and discursive practices (details given later in section 3.2.4.2.2). Secondly, to search for indications of self-

representation and self-articulation in the cognitive writing processes, patterns revealed by the coding results of the focal participants' *think-aloud protocols* were further examined by looking into the details of some of their think-aloud utterances, from ideational, discursal, and linguistic angles. Finally, specific manifestations of the interrelationships of a conceptual nature between the focal participants' autobiographical identities and task-situated emergent identities were sought.

In the following, I will explain in more detail how I carried out quantitative data analysis for all the fifteen participants and also how I qualitatively approached the examination of the focal participants' data.

3.2.4.1 Quantitative analysis of all the fifteen participants' data

3.2.4.1.1 Coding of the in-depth interviews—I-statements analysis, We- and You-statement analysis

As discussed in relation to the theoretical framework of the discursive construction of identities, I-statement analysis, We- and You-statement analysis are quantitative discourse analysis tools to unravel speaker or writer's (often subconscious) discursive movements of identity constructions and self-positioning, in speech or texts. I-statement analysis was developed by Gee (1999), for the purpose of looking into speaker's self-fashioning movements (put it simply, the 'I' who acts or thinks or feels or evaluates, etc.). In addition, I have also developed We- and You-statement analysis in the present research, for the purpose of gaining insight into the L2 creative writers' sense of membership to particular communities. In the following, I will illustrate how I-statements analysis has been employed as a major

data analysis method in several studies with differing research foci in order to explore people's self-identities, self-evaluations and awareness, and how exactly the present research aims to utilize I-statement, We- and You-statement analysis methods for its own investigative purposes.

3.2.4.1.1.1 I-statement analysis

I-statements occur when speakers 'refer to themselves by speaking in the first person as "I"' (Gee, 1999, p. 124). The term 'I-statements' was coined by Gee (ibid) in explaining the type of discourse analysis he had conducted on the transcripts of interviews undertaken with American middle-school teenagers from different socioeconomic backgrounds. Gee's study aimed to uncover 'how the working-class and upper-middle-class teenagers build different socially-situated identities in language' (ibid). He categorized the teenagers' I-statements mainly 'in terms of the type of predicate that accompanies "I"', such as 'cognitive statements' (e.g. 'I think...', 'I know...'), 'affective statements' (e.g. 'I want...', 'I like...'), 'state and action statements' (e.g. 'I am mature', 'I hit him back'), 'ability and constraint statements' (e.g. 'I can't say anything to them'), and 'achievement statements' (e.g. 'I want to go to MIT or Harvard') (ibid). Gee then counted the number of I-statements under each category and calculated the percentage of each category in the total number of I-statements each interviewee had uttered.

In another study, Ushioda (2008) investigated 'how Chinese university academics think about the process of developing their English language skills and how they think about themselves as learners and users of English' (p. 1). I-statement analysis was used on the participants' reflective writing and feedback submissions.

Ushioda (2008) developed the I-statement categories ‘through detailed examination of the data as well as consideration of the particular research focus’ (p. 9). According to Ushioda, as explained by Gee (2005) himself, the coding categories for I-statement analysis are not ‘randomly chosen but depend on an overall consideration of the data, context and particular research focus’ (ibid, p. 5). Therefore, she employed recursive coding and inductive analysis of the data by focusing on the research concern of looking into ‘aspects of [Chinese university academics’] language learning awareness, autonomy and change’ (p. 9). After discussing the coding schemes with her colleagues, Ushioda then coded the entire corpus of I-statements, counted the number of I-statements falling under each category and calculated the percentage each category took out of the total number of I-statements.

In a third study which was also conducted with Chinese participants, ‘to quantify learner autonomy in the “English for Tourism” class’, Fang and Warschauer (2004) ‘conducted an I-statement analysis on student self-evaluations written at the end of the semester’ (p. 311). Their goal is to find out how the Chinese university students ‘use language to fashion themselves’ as learners participating in and responding to the group-work research projects (e.g. in hotels, tourist bureau) employed by the ‘English for Tourism’ class as an innovative instruction method. Their I-statement coding categories comprise ‘action’, ‘state’, ‘ability’ ‘constraint’, ‘cognition’, and ‘success’. Given their focus on students’ learning to take control and responsibility for their work as active project-participants in this newly adopted teaching method, the ‘action’ I-statements were of particular importance to their research concern in that they reveal students’ perception of ‘themselves as taking initiative in learning the subject matter’ (ibid, p. 312).

The above three studies have shown that I-statement analysis could be adapted to

suit a diversity of research concerns in various social and institutional contexts, with differently-constituted groups of individuals, in exploring aspects of their identity issues, based on their verbal utterances or written texts.

In the present study, I-statement analysis was used on the transcripts of the in-depth interviews conducted with all the fifteen L2 creative writers. The objective was to investigate how they had constructed their autobiographical identities through recounting their unique sociocultural life histories. The I-statement analysis focuses on the L2 creative writers' self-perception and self-positioning in five content areas, i.e. their writing experiences, language-related experiences, educational experiences, professional experiences (if applicable), and reading experiences. The following procedures were adopted to carry out I-statement analysis in the present research.

Firstly, three rounds of selections were conducted to extract I-statements from each transcript of the in-depth interview. In each transcript, the participant's own comments were picked out. Then, from the participant's own comments, only those concerning the above five content areas (i.e. writing, language learning, education, profession, and reading) were further isolated. Last, as spoken language often contains sentence fragments and it could be very difficult to always make out inter- and intra-sentence relations, in the present study, I-statements were segmented and counted at basic clause level. That is to say, in a hypotactic clause relation, the main clause and the subordinate clause are counted and coded separately; and in a paratactic clause relation, the two paralleling clauses are also counted and coded separately; and the clauses which are not clearly indicated to be subordinate or main (i.e. clauses started with hypotactic markers such as 'because' but with no main clauses attached, and clauses which might be subordinate but with no hypotactic markers attached) are also counted and coded. When 'I don't know' and 'I mean'

serve as fillers, they are not counted as I-statements.

Secondly, I employed inductive analysis of the I-statement data by focusing on the participants' self-fashioning and self-positioning as individuals existing in a sociocultural world negotiating the five identities targeted at by the present research (suggested by the five major content areas). The process of generating the I-statement coding scheme occurred simultaneously with the process of examining and coding the fifteen sets of I-statement data (extracted from the fifteen participants' interview transcripts). It should be noted here that my initial coding of each I-statement did not rely on the specific verb in the predicate, but rather depended on the overall connotation embedded in the predicate. For example, the seemingly action-oriented verb 'speak' in 'hopefully I don't speak that way' (uttered by one participant Teng in the in-depth interview) does not put the above I-statement in the 'action' category. Instead, the adverbial 'hopefully' plays a dominant role in deciding the implication suggested by this I-statement, in indicating that the speaker was expressing a 'desire or intention' about the image or impression he would avoid constructing for himself as a particular type of ESL speaker.

After my initial coding of the I-statements voiced by each of the fifteen participants, a coding scheme of nine categories was developed. One month after my initial coding was finished, using the resultant nine-category coding scheme, I coded the entire I-statement dataset again. In this process, revisions were made to the coding scheme, i.e. the nine categories were developed into a ten-category coding scheme. Then I randomly chose one participant (Maggie)'s I-statement data and asked another person who works in the field of applied linguistics to independently code Maggie's I-statements (the fragments of the interview transcripts where Maggie's I-statements are embedded were also given). Before that, I explained to

him my definitions of the five content areas and the ten-category coding scheme and showed him some examples of the other participants' I-statements. A 93% agreement was achieved between our coding results with regard to the Content Areas, and a 76% agreement was achieved between our coding results with regard to the ten-category I-statement types. Disagreements were all settled through discussion, but no revision was made to the coding categories. After the discussion I coded the entire I-statement dataset of the fifteen participants for a third and final time. In this process, revisions were made to the coding of some I-statements but not to the coding categories themselves (For a sample of the coded I-statement data, see Appendix D).

The final version of the ten-category I-statement coding scheme is shown below (examples are also provided; in the brackets following each example, the particular content area along with the participant who uttered the I-statement are also indicated):

1. Actions and experiences

'I have been writing a play, in English' (Writing experience, Derek)

'I use Mandarin to interact with my father' (Language experience, Teng)

'I read mostly fiction' (Reading experience, Maggie)

2. Passives

'well he didn't make me write it' (Writing experience, Angeles)

'and I got accepted' (Educational experience, Jingjing)

'then I was offered a job in America' (Professional experience, Teng)

3. States

'so I am quite a literature person' (Reading experience, Dong)

‘when I was in primary school (Writing experience, Ho)

‘so emm I was born in Afghanistan’ (Language experience, Teri)

4. Affordances and relations

‘I did have a teacher in high school who was actually very good to me’ (Writing experience, Teri)

‘first I have English literature from the 14th 15th, no 15th 16th or 17th centuries’ (Reading experience, Derek)

‘I mean I have a lot of friends who actually speak English’ (Language experience, Sebastian)

5. Ability, success, and achievement

‘I got a very good result in my chemistry and quite good in physics as well’ (Educational experience, Ho)

‘I was I was quite good in Hungarian writing’ (Writing experience, Jingjing)

‘I am more critical more professional’ (Reading experience, Anna)

6. Constraints, limitations, and problems

‘and I actually go for too long sentences’ (Writing experience, Sebastian)

‘coz I don’t really have this really clear idea about English history’ (Educational experience, Dong)

‘because it’s like I am not used to those kinds of speech acts, speech events so to speak’ (Language experience, Derek)

7. Obligations, self-regulations, and requisite

‘because some part I have to pick up a dictionary again’ (Writing experience, Teng)

‘so I have to speak all the time in English’ (Language experience, Anna)

‘I have to keep myself very busy’ (Reading experience, Marjorie)

8. Desires and intentions

‘I got this urge I, at least this urge to write more fictional more open’ (Writing experience, Sebastian)

‘so I want to go back to do some like really traditional literature here in PhD’ (Educational experience, Dong)

‘and I need my little book thing’ (Reading experience, Eliza)

9. Cognition

‘and I think that my writing improves every year every day’ (Writing experience, Derek)

‘when I get an idea’ (Writing experience, Eliza)

‘but surprisingly I actually remember all the stories’ (Reading experience, Teri)

10. Feelings and affect

‘I hate writing in French, it’s so difficult, so many accents’ (Writing experience, Angeles)

‘and I really feel like quite happy with that story’ (Writing experience, Derek)

‘I just drew a boundary in a way, like hatred’ (Language experience, Anna)

After all the I-statement coding was finished, for each participant, the number of I-statements falling under each category was counted and the percentage each category takes out of the total number of I-statements was also calculated. Then, under each of the above ten categories, the number of I-statements falling under each Content Area (i.e. writing experience, language experience, educational experience, professional experience, and reading experience) was further counted and the percentage each content area takes out of the total number of I-statements was also

calculated.

In the following, I shall explain my coding scheme for the We- and You-statements uttered by the fifteen participants in the in-depth interview.

3.2.4.1.1.2 We- and You-statement analysis

I have developed We- and You-statement analysis in the present research for the purpose of gaining insight into the L2 creative writers' sense of membership of particular communities as revealed in their interview comments. We- or/and You-statement analyses have been scarcely used in identity research. My conceptualization of this quantitative discourse analysis tool in my attempt to unravel the L2 creative writers' sense of belongingness to particular CoPs was inspired by two investigative endeavours. The first one is Fairclough's (2003) discussion on how the representations and classifications of social actors are achieved by speakers through them naturally shifting among pronouns like 'I', 'You', and 'We' when talking about their sociocultural experiences. Fairclough illustrated how 'we-community' and 'you-community' are depicted in texts to signify social relations and to 'represent and construct groups and communities' (ibid, p. 149), for example, exactly which social group is represented by a particular 'We' and how this 'we-community' is positioned to other social groups (p. 148-p. 150); in short, the social significance of inclusion and exclusion. Secondly, my development of the We- and You-statement analysis was also inspired by Wei's presentation at a conference at Warwick University of her PhD work, a practitioner research investigating her EFL students' learner Autonomy in an university in Taiwan (Wei, 2011). In her research, through analysing the 'We-statements' shown in her EFL students' self-

reflective diaries on their individual English language learning experiences, Wei teased out her students' identifications and alignments with specific communities.

In the present research, We- and You-statement analysis was used to gain insight into the nature and variety of the communities of practice (CoPs) that the speaker perceived him/herself to be a member of. Thus, the purpose of conducting We- and You-statement analysis in the present research is different from its purpose behind the I-statement analysis. As shown previously, I-statement analysis was conducted to reveal the participants' self-portrayal and self-fashioning in five content areas, regarding how the individuals represented who they were and how they interacted with the world; differently, the We- and You-statement analysis concentrates on teasing out the types of social groups with which the L2 creative writers identified themselves.

It is not difficult to see that when people speak in the first person plural 'We', they instantly identity themselves as belonging to a certain community and signal this sense of belongingness to the listener(s). On the other hand, the type of You-statements focused on in the present study is when people speak in the generic 'You'. For example, in the in-depth interview conducted with one creative writer participant Maggie, she commented on the discomfort she felt in reading out her work in front of other people and tried to explain such feelings by saying that:

‘if *you* chose to write a short story of course it's not always very good or very nice, and *you* always feel if *you* are presenting like a story to someone, *you* always feel like *you* have this strange claim of a strange idea it needs to be very nice’.

As demonstrated in Maggie's above comment and as stated by Fairclough (2003), the generic 'You' is employed to reference ordinary experience (p. 150), which, I

would argue, further conveys the speaker's belief in the well-accepted nature of the practice concerned or the pervasiveness of the particular phenomenon under discussion. In Maggie's case, she employed the generic 'You' to talk about a particular creative writing experience of her own. That is to say, she perceived her personal experience of feeling ill at ease when reading out her work in public as ordinary and shared by all the other creative writers. By aligning all the other creative writers with her, Maggie thus immediately identified herself as one of them. Therefore, when people speak in the generic 'You', they are simultaneously expressing a strong identification with particular values, beliefs, practices and experiences by claiming that such values, beliefs, practices or experiences are of common sense. This subsequently shows the speakers' self-perception of belonging to the CoP which defines such values, beliefs, practices or experiences. The following procedures were adopted to carry out We- and You-statement analysis in the present research.

In each transcript, among the participant's own comments, the We-statements and You-statements (only the generic 'You') were segmented and counted at basic clause level. When 'you know' serve as fillers, they were not counted. The We- and You-statements were coded and counted together rather than separately. Each We- or You-statement was first coded based on its indication of the specific type of CoP, e.g. student writer group in a particular (disciplinary or sociocultural) context, member of an L1 or L2 student writer community, or member of a particular nationality or ethnicity. The coding categories of the community types are meant to be descriptive and explanatory. Again, similar to the approach I had adopted in examining and coding the I-statements, I employed inductive analysis of the We- and You-statements. The process of establishing the community types went simultaneously

with the process of data examination and coding; and both processes were recursive. Eventually, a total of 19 communities were identified (illustrated below). Each participant expressed his/her belongingness to some, not all (ranging from six to twelve communities), of the 19 communities. These 19 communities are displayed below in Table 3.2 (For an illustration of the 19 communities through the participants' We- and You-statement examples, see Appendix E).

Table 3.2

The 19 communities identified in the entire We- and You-statement coding

1	Professional identity	10	Member of a particular ethnicity
2	Educational community	11	Member of a socializing community
3	Community of L2 speakers	12	Community of readers
4	Student writer group in a particular context	13	'Individuals with a particular skill'
5	Community of L1 student writers	14	'Individuals with insight'
6	Community of L2 (or L3) student writers	15	Member of Immigrants
7	Community of bilingual (or multilingual) student writers	16	Member of computer game players
8	Community of creative writers	17	Member of experienced Internet users
9	Member of a particular nationality	18	Member of British society
		19	Gender identity

After my initial coding of the We- and You-statements, I coded the entire dataset again after an interval of one month, and revisions were made to the coding categories (the original 17 types of communities were developed into 19 types; the above 19 categories represent the final version). Then I randomly chose one participant (Eliza)'s We- and You-statement data (which had already been segmented with the We- and You-statements presented in context) and asked the same person, whom I mentioned previously, to independently code Eliza's We- and You-statements. Again, before that, I explained to him my definition of the 19 types of

communities and showed him some examples of the other participants' We- and You-statements. A 90% agreement was achieved between our coding results. Disagreements were all settled through discussion, but no revision was made to the coding categories. After the discussion, for a third time I coded the entire We- and You-statement dataset of the fifteen participants. In this process, revisions were made to the coding of some We- and You-statements but not to the coding categories.

After all the We- and You-statement coding was finished for each participant the number of We- and You-statements falling under each of the 19 types of communities was counted and the percentage each community represents out of the total number of We- and You-statements was also calculated.

So far, I have explained the coding schemes for quantitatively analysing the transcripts of the in-depth interviews conducted with the fifteen participants, i.e. I-statement analysis, We- and You-statement analysis. In the following, I shall explain the data analysis method the present research has employed to quantitatively examine the think-aloud protocols generated by each participant in the two story-writing tasks.

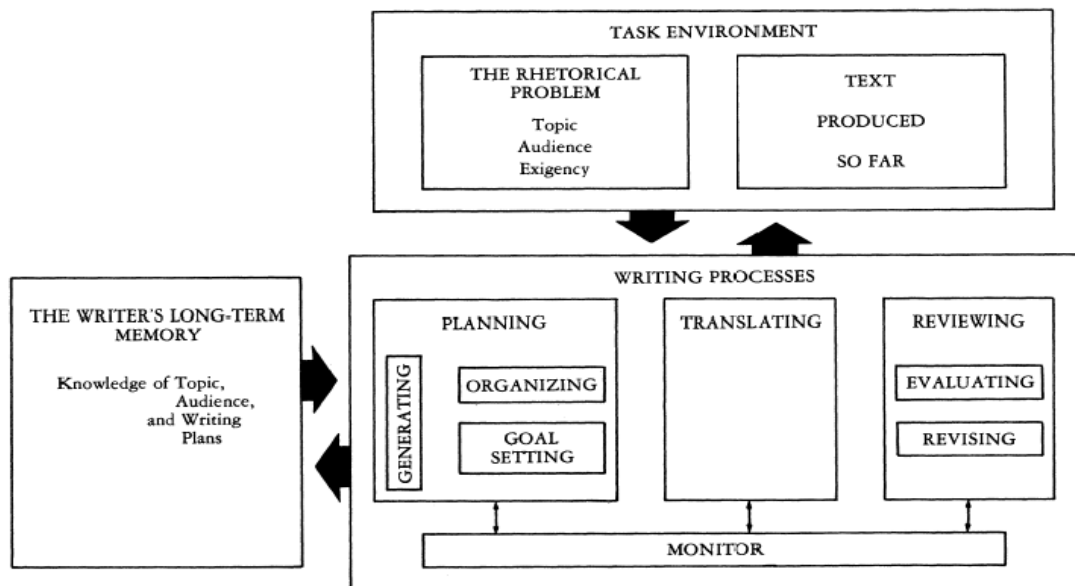
3.2.4.1.2 Coding of the think-aloud protocols

The fifteen participants' think-aloud verbalizations generated in the two differently-conditioned story writing tasks were transcribed verbatim. That is to say, in total, thirty think-aloud protocols were available for coding. Before I started examining and coding the think-aloud protocols, I applied a general conceptual framework to the think-aloud data, i.e. Flower and Hayes's (1981) influential cognitive writing processes model (as demonstrated in Figure 3.4 below), which

consists of ‘Planning’, ‘Translating’, ‘Reviewing’, and ‘Monitor’ (p. 370). Their counterparts in the present research are: *planning*, *composing* (instead of ‘Translating’), *revising* (instead of ‘Reviewing’, as will be explained later), and *monitoring* (instead of ‘Monitor’, as will be explained later). The Flower-Hayes cognitive process model of the composing processes has three major components—task environments, the writer’s long-term memory, and writing processes—as illustrated in Figure 3.4 below. Although the Flower-Hayes model has been criticized for not adequately addressing the emotional and social influences on how writers compose (see Atkinson, 2003; Matsuda, 2003), for the purpose of catching the moment-by-moment cognitive writing activities of L2 writers, I found the component ‘Writing Processes’ of the Flower-Hayes model particularly useful for analysing the think-aloud protocols.

Figure 3.4

The Flower-Hayes cognitive process model of the composing processes (Flower and Hayes, 1981, p. 370)



Throughout the process of transcribing the audio-recordings of the fifteen

participants' think-aloud verbalizations word by word and as accurately as I could manage, I had already gained a relatively thorough understanding of the think-aloud data. I then employed inductive analysis on the thirty sets of think-aloud protocols by focusing on Flower and Hayes' four major categories of writing processes as mentioned above. The process of examining and coding the think-aloud protocols went simultaneously with the process of developing the coding scheme. Descriptive subcategories were then established under each of these four major categories. In each coded think-aloud protocol, the think-aloud verbalizations were segmented into think-aloud units. The segmentation was carried out based on two simultaneous conditions. That is, each think-aloud unit is distinguished by the mention of only one writing behaviour defined by one of the 42 subcategories of the coding scheme (shown below on p. 135), and is also distinguished by the mention of only one coherent and integral topic. Through recursive and on-going experiments of segmenting and coding the think-aloud protocols, and also through a series of reviews of the coded data, the final coding scheme was set up.

Before presenting the details of my think-aloud coding scheme, however, I would like to point out here that there are two crucial differences between Flower and Hayes's conceptualization of the component 'Writing Processes' in their Cognitive Process Model (as shown above in Figure 3.4) and the theoretical framework adopted by the present research in order to examine the writers' think-aloud protocols.

Firstly, as shown in Figure 3.4 in the box of 'Writing Processes', the writing activities of 'Planning', 'Translating', and 'Reviewing' are arranged in a linear order with no double-direction arrows between any two of them. On the other hand, between the 'Monitor' and all the other three writing activities, there are double-

direction interactions going on, and the ‘Monitor’ is seen as linking ‘Planning’, ‘Translating’, and ‘Reviewing’ into cohesively progressed writing processes. Flower and Hayes’s formulation of the ‘Writing Processes’ has been regarded by some researchers as failing to address the recursive nature of the cognitive writing process (e.g. Wang and Wen, 2002, Witte, 1987). In the present research, the recursive nature of writing is reflected in all fifteen participants’ coded think-aloud protocols, i.e. there is no linear order among the four major writing activities of *planning*, *composing*, *monitoring* and *revising*. In fact, any one of these four major writing activities (all of which occur recursively) could be followed by any of the other three.

In relation to this first difference in the conceptual stances taken by the present research and Flower and Hayes’s model, the second difference lies in what is perceived as the role of the ‘Monitor’. As pointed out by Flower and Hayes (1981), ‘[t]he monitor functions as a writing strategist which determines when the writer moves from one process to the next’ and thus ‘promote[s] [writer’s] switching between processes or encourage[s] the sustained generation of ideas’ (p. 374). That is to say, the ‘Monitor’ controls and ensures smooth and effective transitions between the different stages of writing, as exemplified by Flower and Hayes in saying that the ‘Monitor’ ‘determines how long a writer will continue generating ideas before attempting to write prose’ (ibid). However, the present research chose the action-oriented terminology of *monitoring* (i.e. the ING form of the verb ‘monitor’) instead of Flower and Hayes’s status-oriented naming ‘the monitor’ (i.e. the noun ‘monitor’) and thus treated *monitoring* as doing, rather than as an executive mechanism. Therefore, the writing activity of *monitoring* is conceived as on an equal footing with *planning*, *composing*, and *revising*, and mingled in with the other three writing

activities extensively and recursively, instead of being considered as a hierarchically higher ‘writing strategist’ allocated with executive power. Different from Flower and Hayes’s formulation of the ‘Monitor’ and the ‘Reviewing’ writing processes, in my coding scheme, writers’ ‘evaluative’ comments are put under *monitoring*, and thus the category *revising* is entirely constituted by writers’ specific and concrete revising behaviours and attempts at revising. Consequently, my definition of the *monitoring* category addresses the evaluative comments, metacomments or any kind of monitoring comments uttered by the L2 creative writers in the writing processes. In the following, I will explain in detail my coding of the think-aloud protocols and illustrate the coding scheme.

As previously mentioned, the audio-taped think-aloud verbalizations were transcribed verbatim in standard English, with the inclusion of pauses. In each coded think-aloud protocol, the underlined parts are writers’ verbalizing of their writing; the double underlined parts are the revisions actually made to the written text; the [parts within square brackets] are writers’ reading of what has been written down; a comma indicates pausing. Each think-aloud protocol was segmented into think-aloud units and each unit coded according to the 42 coding items and numbered in the order of its occurrences. For a sample of the segmented, coded and numbered think-aloud protocol, please refer to Appendix F where a portion of Maggie’s think-aloud protocol generated in the prompted writing task is provided. In the following, the 42 coding items under the four major categories are explained and illustrated with examples. Words within ‘< >’ alongside the think-aloud examples are my explanations. When necessary, in order to illustrate the context where the particular think-aloud example is embedded, the adjoining think-aloud unit is provided within ‘()’. In the ‘{ }’ following each think-aloud example, I have specified, in this order:

the participant who made the think-aloud utterance, the specific writing task, and the sequence of the specific think-aloud unit in the think-aloud protocol.

Planning

(1) Idea-generating of local event

e.g. *'emm, why why why would she why would she say that how can I how can I give introduction, emm how can I give an introduction to to Noah to the story'* {Jingjing, Autobiographical writing, 133}

(2) Idea-generating of global event

e.g. *'emm also I want, is it a happy ending well we'll see'* {Jingjing, Autobiographical writing, 49}

(3) Looking for vocabulary

e.g. *'oh what do you say, relaxing no that's not relaxing what do you say when you, it's err healthy no it's er well I would say, therapeutical thera there we go, I hope it exists, no it doesn't so let's see the options therapeutic oh, therapeutical therapeutic, oh there we go yes therapeutic just a matter of'* {Derek, Autobiographical writing, 100}

(4) Looking for ideas: its difference from 'idea-generating of local/global event' lying in that the idea was already out there, either in writer's memory or knowledge or in the external resources, and the writer was trying to retrieve it

e.g. *'and well it's 1973 what happened in 73, 73 is after Vietnam War I think, 60's ok and 73 after Vietnam War'* {Jingjing, Prompted writing, 89}

(5) Looking for grammar

e.g. *'strike, strike struck striked striked'* {Marjorie, Prompted writing, 108}

(6) Looking for phrasing

e.g. *'the two groups, what I want to write emm one making fun of the other being weird beatniks weird beatniks or, sh, emm, couldn't be listen no,'* {Maggie, Autobiographical writing, 330}

(7) Goal-setting on local event

e.g. *'and yeah we can have a little description of the wedding'* {Jingjing, Prompted writing, 21}

(8) Goal-setting on global event

e.g. *'so I prefer to use numeric first point ok, body text is about emm what is game-based learning and what a game-based learning specialist do,'* {Ho, Autobiographical writing, 13}

(9) Goal-setting on literary technique, e.g. genre elements, or narrative structure

e.g. *'ok there should be some emm, problem faced, problem faced and then climax of the story, then final confrontation and then the ending'* {Ho, Autobiographical writing, 17}

(10) Goal-setting on text format: ranging from mechanical features such as punctuation, italicization, underlining, boldness and capitalization for particular effect, to syntactic features such as order of clauses or sentences, and finally to textual length and textual structure

e.g. *'ok and then I can I normally play plan the number of words ok, require for example normally the body text will take err 80% and this is 10% 10% that means it's 40 words 40 words and then this is 80% 320 words'* {Ho, Autobiographical writing, 5}

(11) Goal-setting on phrasing

e.g. '<the protagonist's particular words in the dialogue that the writer was trying to create at the moment> *have to sound enthusiastic still*' {Sebastian, Autobiographical writing, 466}

(12) Goal-setting on grammar

e.g. '*ok now should be the present tense*' <the writer was setting the goal on the tense deemed appropriate for what to be written next> {Yi, Prompted writing, 296}

(13) Reviewing one's notes

e.g. '*emm need to look at my notes I've got stuck again*' {Maggie, Autobiographical writing, 48}

Composing

(14) Tentative formulations: verbal rehearsals of what is to be written down

(15) Verbalizing one's writing: verbalizing what is being written down

(16) Reading what's been written down

(17) Reviewing the prompt: reading from the story's beginning provided in the prompted writing task

Monitoring

(18) Goal-setting on writing procedures

e.g. '*emm first of all I, my usual my usual way emm that is I create a table, table*' {Ho, Autobiographical writing, 3}

(19) Checking word count

e.g. '*ok number of words 299, ok*' {Ho, Autobiographical writing, 32}

(20) Evaluating content or ideas

e.g. *'oh god I hope it makes sense too many riddles err'* {Angeles, Prompted writing, 154}

(21) Evaluating phrasing

e.g. *'what really got on my nerves is better grated <on my nerves> is weird'* {Angeles, Autobiographical writing, 505}

(22) Evaluating vocabulary

e.g. *'emm maternity I don't really like that word'* {Angeles, Autobiographical writing, 337}

(23) Evaluating grammar

e.g. *'emm oh no, you can't the story is written in the present tense and past'* {Angeles, Prompted writing, 113}

(24) Evaluating literary technique

e.g. *'the style was really jerky'* {Teri, Prompted writing, 11}

(25) Evaluating text format

e.g. *'can I capitalize true love, yes I will I can and I will'* {Eliza, Prompted writing, 149}

(26) Commenting on writing procedures

e.g. *'Ok my task is to write 400 words emm about emm about an autobiographical story ok, emm autobiographical story'* {Ho, Autobiographical writing, 1}

(27) Commenting on content or ideas

e.g. '*([ehh, over that gentleman]) that's like he is talking to, the crew the that you know the technicians*' {Derek, Autobiographical writing, 214}

(28) Commenting on grammar

e.g. '*([I have tried]) well present perfect well she plays with tenses*' {Derek, Prompted writing, 18}

(29) Commenting on literary technique

e.g. '*that's a pictrology actually it's not there a metaphor*' {Sebastian, Prompted writing, 299}

(30) Commenting on vocabulary

e.g. '*(somewhat) impression words*' {Eliza, Prompted writing, 201}

(31) Commenting on phrasing

e.g. '*(let's face it ladies and gentlemen) yeah because he is talking to the whole audience now*' {Derek, Autobiographical writing, 252}

(32) Commenting on text format

e.g. '*ok at least I have 300 <words> now*' {Eliza, Prompted writing, 120}

(33) Other comments: comments irrelevant to the writing task

Revising: only *distant revising* made to the written text is counted as 'revising vocabulary/phrasing/grammar/content/text format' in my coding. *Immediate revising* made to the written text is coded as 'verbalizing one's writing'. This decision was made after scrutinizing Maggie's think-aloud protocols. I observed that in her protocols she often immediately revised what had just been written down, and the

revision in turn could stimulate new writing (see for examples in Appendix F, Units 57-81, and Units 99-125). That is to say, in Maggie's think-aloud protocols, 'verbalizing one's writing' could be highly interlaced with the immediate revisions made to the written text so that sometimes it is impossible to separate them. In the present coding of *revising*, to be able to be counted as *distant revising*, there must be at least one unit of either 'verbalizing one's writing' or 'revision' made to *other parts* of the written text between the *concerned* fragment of text originally written and the revision made to it.

(34) Trying alternative phrasing

e.g. '*([and comma naturally she had the ma the maternity card going for her]) the the woman trump card the mom emm the maternity card*' {Angeles, Autobiographical writing, 341}

(35) Trying alternative vocabulary

e.g. '*(heat heat emm you could see the heat glowing glowing off the tarmac roads) glowing radiating*' {Angeles, Autobiographical writing, 310}

(36) Trying alternative grammar

e.g. '*(I looked her in her eyes and emm through tear filled eyes I knew what she was afraid of emm but did not did not want to emm) I looked her her in the eyes in her eyes I looked into her in the eyes*' {Ankita, Prompted writing, 101}

(37) Trying alternative content

e.g. '*([to me they had been arguing for years although now that I think back, although now that I think back it can't have been going on for more than, for more than a half a year]) no for more than a couple of months*' {Angeles, Autobiographical writing, 21}

- (38) Revising phrasing: concrete distant revision of phrasing made to written text
- (39) Revising content: concrete distant revision of content made to written text
- (40) Revising grammar: concrete distant revision of grammar made to written text
- (41) Revising vocabulary: concrete distant revision of vocabulary made to written text
- (42) Revising text format: concrete distant revision of text format made to written text

I manually coded the thirty sets of think-aloud protocols (two sets for each of the fifteen participants) from beginning to end three times altogether with a two-to-three week interval between each two adjacent rounds of coding. The original think-aloud coding scheme was created after the first round of coding was finished. Then, throughout the process of coding the entire think-aloud dataset a second time, discrepancies among these two rounds' coding results were examined and revisions were made to the original coding scheme which was eventually finalized to the version illustrated above. After the second round of coding was completed, I asked the same person, who had previously moderated the coding of the I-statements (and We- and You-statements), to independently code one randomly chosen think-aloud protocol (Jingjing's autobiographical think-aloud data) which had already been segmented. Before this, I explained to him my coding scheme and showed him plenty of examples from the other think-aloud protocols to illustrate the four major categories and the 42 subcategories. Our separate coding reached an agreement of 71%. All the disagreements were resolved through further discussion, and consequently I coded the entire think-aloud dataset a third time and some changes were made to the coding of some think-aloud units but not to the coding categories. After the three rounds of coding were completed, discrepancies settled and revisions made, the number of the think-aloud units falling under each of the four major

categories and each of the 42 subcategories were counted and the percentage of each major category and each subcategory in the total number of think-aloud units in each protocol was calculated.

3.2.4.1.3 Establishment of the connections *between* the I-statement analysis results *and* the think-aloud protocol analysis results

So far, I have explained my procedures for quantitatively analysing the data resulting from the in-depth interviews with all fifteen participants (i.e. I-statement analysis) and from their think-aloud protocols. Relationships between these two categories of quantitative results were looked for; and hence the interconnectedness between the fifteen L2 creative writers' autobiographical identities constructed in the in-depth interviews and their emergent identities instantiated in their think-aloud writing processes was looked for.

Firstly, regarding the coding results of the think-aloud protocols, one key agenda is to pinpoint how the L2 creative writers had habitually performed their emergent identities in certain ways, i.e. displays of their story writing 'habitus', so that I could ascertain if there was any noticeable link between this habitual aspect of the writers' emergent identities and their autobiographical identities (revealed in the I-statement coding results). Bearing this agenda in mind, I looked for the writers' habitual writing behaviours which were sustained across the two story-writing tasks. Then, based on such examination and observation of the 15 creative writers' different manifestations of their habitual writing behaviours, I grouped them into four *camp*s. In the following, I will explain this data analysis method, which is considered to be entirely original, in more detail.

With attention primarily paid to the four major coding categories (i.e. Planning, Composing, Monitoring, and Revising), the coding results of each participant's two sets of think-aloud protocols were examined against their respective 14 counterparts (i.e. 15 sets of think-aloud protocols generated in each story-writing task) to look for patterns within each participant's writing behaviours which stand out in comparison to the other participants' and which, more or less, endure across the two differently-conditioned story writing tasks. The L2 creative writers sharing similar patterns of writing behaviours were grouped together (For the respective rankings of the fifteen participants' Planning, Composing, Monitoring, and Revising writing activities see Table 4.3), which resulted in the establishment of four 'camps' of writers (as presented in Table 4.4). I identified these camps as: the 'Planning Camp' (i.e. across the two tasks, the writers' 'Planning' category generally takes a larger percentage than the other participants'), the 'Composing Camp', the 'Revising Camp', and the 'Middle Camp' (i.e. the writers who have mixed patterns of writing behaviours when examined against the other participants). The establishment of these four Camps of writers formed the foundation for further analysis.

Next, these four Camps of writers' I-statement coding results were compared side by side, category by category, out of the ten-category I-statement coding scheme (previously illustrated on p. 123-125, the five Content Areas were not considered here), and consequently a pattern was drawn (as shown in Figure 4.1, which reveals a certain pattern between the Planning Camp's deep blue line and the Revising Camp's yellow line).

Thirdly, to find out the task influence on the L2 creative writers' cognitive writing processes, the respective change in the percentage taken by each of the four major writing categories across the two tasks, among the four Camps of writers,

were examined and compared. Consequently, certain patterns were observed among the four Camps of writers (see Figure 4.2 in Chapter Four which shows the task influence on the Four Camps of writers' Planning, Composing, Monitoring, and Revising activities. My observations of three global trends revealed in Figure 4.2 are given in sections 4.2.1.1- 4.2.1.3).

Here I would like to point out that SPSS was not used in the present research to test the statistical significance of the two patterns mentioned above, i.e. the pattern identified from the four Camps of writers' I-statement results, and that associated with the task influence on the four Camps of writers' cognitive writing processes. My considerations are as follows.

Firstly, fifteen is still a small sample size.

Secondly, the participants were not strictly selected through scientific criterion sampling (the reasons were previously given in section 3.2.1). The fifteen participants were all experienced in certain forms of creative writing and they were all advanced English as L2 speakers. Yet, they are of different genders, of different ages, from a variety of sociocultural backgrounds and from a variety of academic backgrounds (see Table 3.1), and, importantly, they inevitably have very different life histories.

Thirdly, the present research is exploratory as there has not been much research previously conducted on L2 creative writers' identity constructions or/and on-line writing processes (as previously discussed in section 2.1). Before all the data was analysed, I could not predict exactly what kind of findings were waiting there for me, other than hypothesizing that a relationship might be expected between the L2 creative writers' construction of their autobiographical identities and the instantiations of their emergent identities in their cognitive writing processes. Setting

up strict criterion sampling, controlling all the conceivable variables, and holding relatively strong hypotheses that certain statements would be proved either true or false, do not really fit the circumstances and intentions of the present research. Gee (1999) commented on the I-statement statistics for his teenager interviewees coming from different socioeconomic backgrounds that: ‘the numbers...are not meant to be “significant” in themselves...we use such numbers simply to guide us in terms of hypotheses that we can investigate through close scrutiny of the actual details and content of the teenager’s talk’ (p. 125). In my design of the two mutually compensatory dimensions of data analysis (i.e. the quantitative backdrop and the relatively qualitative focals), my intention is that some more specific hypotheses could be generated in the process of looking for the patterns with regard to the I-statement results for the four Camps, and to task influence on their cognitive writing processes. Then, through ‘close scrutiny of the actual details and content’ (ibid) of the focal participants’ retrospective accounts in the in-depth interviews and their coded think-aloud units, the hypotheses suggested in the quantitative results could be further investigated. In the following, I will explain my plan for selection of the focal participants and for qualitatively analysing the focal participants’ data.

3.2.4.2 Qualitative analysis of the focal participants’ data

3.2.4.2.1 Selection of the five focal participants

The five focal participants were drawn from the Planning Camp (two), the Composing Camp (one), and the Revising Camp (two). These three Camps, unlike the Middle Camp, demonstrate characteristic and habitual manifestations of the

writers' cognitive writing behaviours (hence their 'emergent identities') across the two different task contexts. Secondly, for the purpose of the qualitative examination of the L2 creative writers' negotiations of their autobiographical identities, the analysis effort was directed to the L2 individuals' participation and social relations in specific CoPs. Therefore, my selection of the focal participants from the above three Camps gives particular attention to the coding results of the We- and You-statements made by these three Camps in the in-depth interviews. Eventually five participants were chosen as focal participants, based on the individuals' conspicuous tendency for indicating their memberships in particular CoPs (this will be explained in more detail in section 5.1).

3.2.4.2.2 The in-depth interviews—L2 creative writers' ideological and discursive constructions of their autobiographical identities

In the qualitative scrutiny of the focal participants' interview transcripts, actual details and content of their retrospective accounts of their life histories were examined for evidence of the constructions of autobiographical identities. The focus is on each focal participant's: 1) language-related life history, 2) creative writing life history, and 3) construction of the identities and his/her self-positioning in the major communities suggested by the We- and You-statement analysis results. I conducted two kinds of analysis simultaneously, i.e. the ideological analysis and the discursive analysis, one type of analysis complementing the other.

In the ideological analysis, the mutually shaping and constraining effect between individuals' agentic power and social context in the L2 creative writers' identity construction is explored. To achieve this, following sociocultural and

poststructuralist perspectives, Lave and Wenger's situated learning theory (see section 2.3.3.1) and Bourdieu's (1991) social theory of language and symbolic power (see section 2.3.3.3) are used as theoretical models.

In line with situated learning theory, in the in-depth interview when each L2 creative writer suggested the adoption of one identity or subject position (e.g. student, published writer, diary keeper) he or she invariably indicated membership of at least one CoP. The L2 creative writer's construction of this particular identity would involve self-articulation of his or her interaction and social relations with other community members, or the participation in specific forms of situated practice (or knowledge practice) of the community. For example, as shown below, in Derek's self-fashioning of his identity as a self-governed and non-materialistically-driven L1 published writer, he purposefully distanced himself from the social group of professional writers:

I don't feel like I am a writer that's the thing I don't feel like I am a professional writer like I think it's because I don't write for a living so it's like a hobby to me and but I never get in touch with other writers (Derek, in-depth interview)

As shown above, Derek particularly distanced himself (socially and metaphorically) from the CoP of professional creative writers when he was back in Argentina. He contrasted his own rather intrinsic creative writing interests and practices with the money-oriented values prevalent in the professional writer communities. Such social positioning consequently fashions Derek as a self-motivated and perhaps also talented L1 published story writer who just saw writing as a 'hobby' (ibid).

In my examination of the focal participants' retrospective life-history accounts,

other factors would also emerge, such as the writer's alignment with, or challenging of, the rules, often defined by the most powerful community members. The different forms of participation in CoP, e.g. marginalized participation, 'legitimate peripheral participation' (for definition, see p. 27 of this thesis), and full participation, reflect the mutually shaping effect between individual agency and the specific social context, which in turn reveals the focal participant's identity construction.

Bourdieu's social theory of language and symbolic power is particularly useful when analysing why some focal participants prefer to conduct creative writing in their L1 or L2 in certain ways in a given situation and how such choices might relate to their sense of empowerment, self-liberation, self-esteem and status. In the L2 creative writers' life histories related in the in-depth interviews, their knowledge and experience in certain forms of creative writing and in a certain language and their participation in the CoPs are related to the cultural and symbolic 'capital' (Bourdieu, 1991) they have acquired through social relations constructed with other people. The possession of such 'capital' in turn would shape the L2 creative writers' linguistic habitus and also their creative writing habitus, i.e. their habitual and motivated ways of approaching creative writing. Some of the participants implied in the in-depth interviews that they were positioned unfavourably in some social sites. The reason probably lies in their lack of certain kinds of *capital* (be it social, cultural, symbolic or linguistic). Sometimes, individual agency made them challenge or resist the unfavourable social structure, sometimes the L2 creative writers complied with the constraining social context, and sometimes they looked for other channels to empower their sense of self. All of these are part of their identity constructions to be investigated in the analysis of focal students' in-depth interviews.

With regard to the discursive analysis, I examined the focal participants'

discursive identity constructions at the *textual* level and the level of *discursive* strategies. At the textual level, I mainly focused on the use of pronouns and modality. The use of first-, second- or third-person pronouns in the focal participants' talk about themselves and other people, through active or passive voice sentences, could reveal their self-positioning in the social relations or power relations of particular social sites. Next, modality choices also play an important role in the construction of identities. Fairclough (2003) states that 'what you commit yourself to is a significant part of what you are' (2003, p. 166).

There are two types of modality: 1) epistemic modality which shows the speaker's 'commitment to truth'; and 2) deontic modality which shows the speaker's 'commitment to obligation/necessity' (Fairclough, 2003, p. 166-167). Epistemic modality, indicating one's commitment to truth or claims, is most often realized through tense, hedges or amplifiers. For example, one participant Derek said in the in-depth interview: 'I am very critical of my own writing and...I think the second book is better than the first one'. The first part of the comment 'I am very critical of my own writing' expresses a higher level of affinity with the claim than the second part 'I think the second book is better than the first one'. The first claim uses the present tense and also non-hedged 'am' along with the amplifier 'very', all of which indicate assertion; whereas the second claim is subjectively marked by 'I think' (a kind of hedging device). Next, deontic modality, showing obligation and necessity, is usually activated through modal auxiliary verbs such as 'should', 'must', 'may', 'can', 'have to', or modal adverbs such as 'certainly', 'always', 'perhaps', 'maybe', or modal adjectives such as 'possible' or 'probable' (Fairclough, 2003, p. 170). Taking another of Derek's statements as an example, he said: 'I just feel like I should direct in Spanish'. 'Should' expresses a relatively high level of his commitment to

the necessity of doing creative writing in his L1, and this in turn is part of Derek's identity constructions.

At the level of discursive strategies, the focus is on the use of two kinds of discursive strategy in the process of identity construction: 1) legitimation, and 2) the logic of difference/equivalence (Fairclough, 2003, p. 98-103). Strategies of legitimation are employed by the speaker to justify his or her claims, propositions, or opinions. For example, in the in-depth interview, another participant Maggie gave the following comment concerning why she did not like to show her work to others:

I mean I could still write it but I don't need to read it out and I have that coz' I did one which involves like it didn't involve really people I know it didn't really involve them it's sort of you could recognize it's like ok it's like too much men who says in his foreword like any resemblance to characters and feeling and you know that, that's how they something about actual people but I did the story nevertheless and just never showed it to anyone

Maggie referred to authority to justify her claim. That is, to justify her own claim that her audience could recognize the real-life prototype of her story even if the story 'did not involve really people' and also to justify her reluctance to show her work to others, she referred to a common practice of professional creative writers who are also wary of an observant audience when they adapt real life incidents into their stories.

The logic of difference, which 'creates differences and divisions', and the logic of equivalence, which 'subverts existing differences and divisions', are strategies employed by the speaker to reflect his or her positioning in social classification (Fairclough, 2003, p. 100). By aligning with or opposing a certain ideology, the

speaker's identification with some social values and self-positioning vis-à-vis the different social groups are revealed. The logic of equivalence is achieved by putting together text items expressing similar ideologies to strengthen certain ideological importance, an example from Derek's interview comment is given below:

we would be given a text and we have to write a story based on that title or we would be given a situation and then we would develop that situation and we would be given I don't know a dialogue and we had to expand and create a story based on that dialogue.

The above comment has an interesting three-part list structure of 'we would be given something by the teacher and we have to do something as students'. By putting these three sentences of paratactic relations together, Derek was suggesting (consciously or unconsciously) the power of the teacher over students' classroom creative writing practices. Consequently, two kinds of identities are constructed here, i.e. the teacher in control, and the students who had to fulfil their obligations. On the other hand, the logic of difference is realized by putting together text items expressing contrasting ideologies to highlight one's affiliation to certain ideological positions. The discursive strategies of *legitimation* and *logic of equivalence/difference* are important to the process of identity constructions in that the adoption of such strategies effectively reveal speaker's identification with certain social groups or values.

3.2.4.2.3 Think-aloud protocols—L2 creative writers' enactments of their writers' voices (i.e. writers' emergent identities)

To qualitatively examine the five focal participants' enactments of particular

writers' voices in their on-line story writing processes, I studied how some of their concrete think-aloud utterances provide evidence which 'signa[ls] the development of identity negotiation' (Ouellette, 2008, p. 259). As previously demonstrated on p. 77 with regard to Kota's articulation and performance of her writer voice in the think-aloud utterances, the details of the focal participants' think-aloud utterances were analysed for evidence of writer voice on four levels simultaneously, i.e. the linguistic level, the discursual level, the ideational level, and the procedural level. The first three levels are also in response to the aspects of writing indicated in the present research's think-aloud coding scheme.

That is, linguistically, there are 'vocabulary', 'grammar', 'phrasing', and the syntactic dimension of 'text format'; and the attention was on the writers' deliberation over vocabulary choices, grammatical structures, specific phrasings, and syntactic structures. Discoursally, there are the textual dimensions of 'text format', and 'literary technique'; and the analysis focused on the discourse conventions and discourse types suggested in the think-aloud utterances. Ideationally, there are 'content or ideas'; and the focus was on writers' cognitive effort on producing creative or identity-indicative ideas and ideologies. Finally, the procedural level concerns the writers' characteristic and habitual writing behaviours sustained across the two story-writing tasks, in relation to the four major writing activities (i.e. Planning, Composing, Monitoring, and Revising).

With the linguistic, discursual, and ideational/ideological levels of analysis, particular attention was paid to writers' establishment of intertextuality and interdiscursivity, i.e. how writers are able to reaccentuate and reword the language, discourse, and ideology of others from previous discourses in order to establish alliance with particular values, beliefs and interests of certain social groups and thus

to construct and perform unique ways of self-articulation and self-representation in the current cognitive writing processes.

To sum up, the qualitative analysis conducted on the focal participants' think-aloud protocols *selectively* examined specific occurrences of the linguistic, discoursal, ideational, elements and their habitual writing procedures in order to seek for the sociocultural, sociopolitical significance embedded therein. Such qualitative analysis of the concrete think-aloud utterances was conducted to gain some insight into the writers' negotiation of 'voices' and their participation in the activity of agentively fulfilling the specific writing task through self-positioning in the intimate and broad social space (Maguire and Graves, 2001, p. 566).

3.2.4.2.4 Summary of the data analysis methods

A summary of this research's quantitative and qualitative data collection methods are displayed below in Figure 3.5

3.3. Conclusion of Methodology

This research investigates *if* and *how* L2 creative writers' cognitive writing activities (where their emergent identities are instantiated) are mediated by the writers' self-perceptions of the autobiographical identities rooted in their life histories. This study adopts a sociocognitive perspective as its global framework. It also takes an identity-centred relational method which perceives the L2 creative writers as idiosyncratically situating in and interacting with a complex configuration of macro and micro contexts. Regarding its epistemological stances, this research

explored ‘identities’ through L2 creative writers’ socially mediated and appropriated language and their socially mediated psychological behaviours.

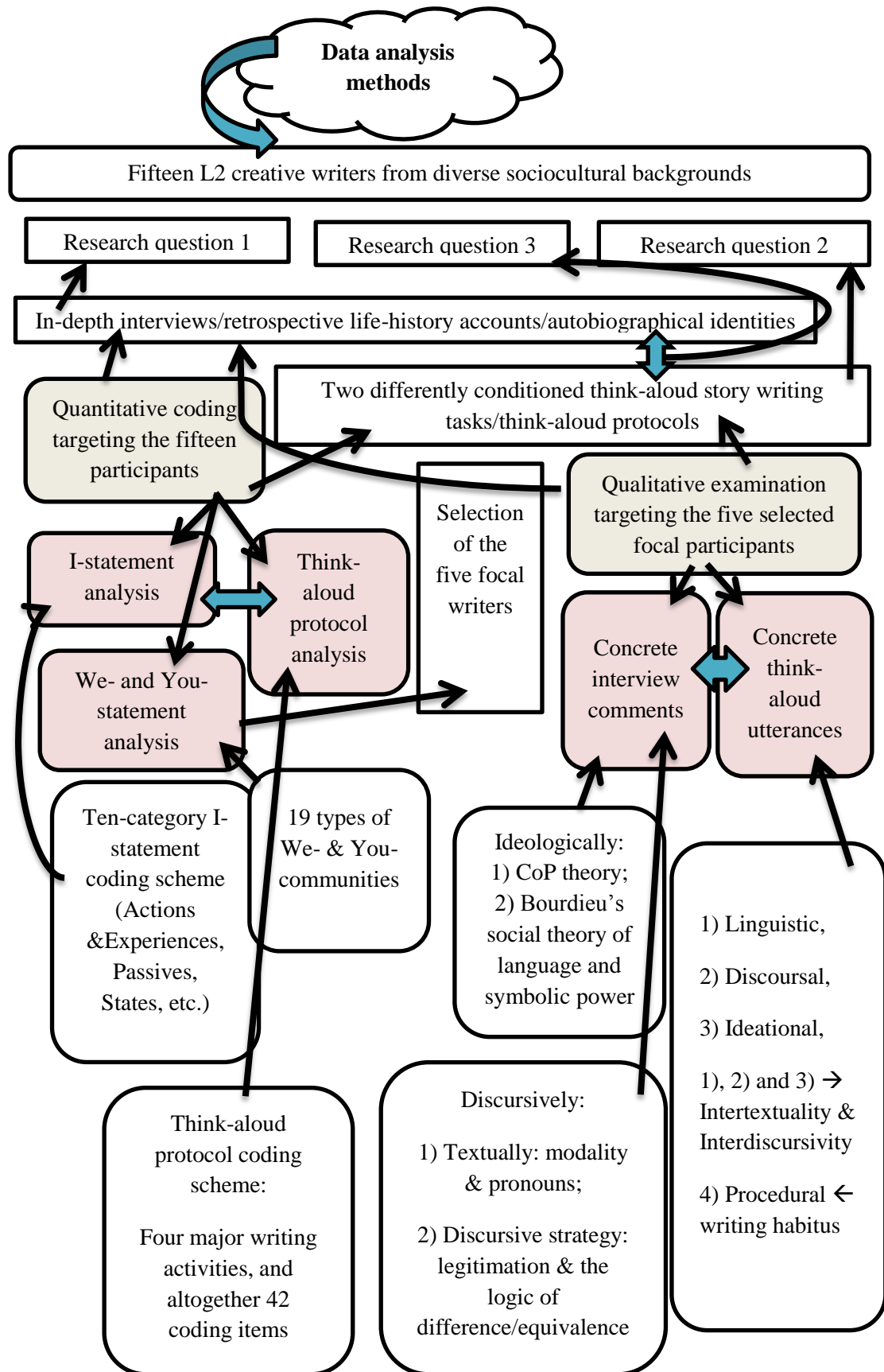
Regarding the data collection methods, firstly, this research recruited fifteen L2 creative writers coming from diverse sociocultural and disciplinary backgrounds. All of them were interested and experienced in certain forms of creative writing. In-depth interviews were conducted individually with the fifteen participants to investigate their autobiographical identities; and two differently conditioned think-aloud story-writing tasks were conducted to explore the L2 creative writers’ cognitive writing processes and their instantiations of the emergent identities.

Regarding the data analysis methods, a combination of quantitative data coding targeting the entire fifteen L2 creative writers and qualitative analysis concentrating on five selected focal participants was adopted. I-statement analysis and think-aloud protocol analysis were respectively used to quantitatively tease out the fifteen participants’ constructions of autobiographical identities and their task-situated cognitive writing behaviours. Connections between these two sources of data were sought. Regarding the qualitative data analysis, the five focal participants’ negotiations of their autobiographical identities in the in-depth interviews and their performances of their task-situated emergent identities in their think-aloud writing processes were explored through scrutinizing their concrete utterances in the above two sources of data.

In the next Chapter, I will start with the quantitative data analysis results and discussions.

Figure 3.5

The data analysis methods and their connections to the research questions



CHAPTER FOUR: RESULTS AND DISCUSSION PART ONE: Quantitative analysis results of the fifteen participants' I-statements and think-aloud protocols

4.1 Quantitative analysis of the fifteen participants' I-statements made in the in-depth interviews

As previously mentioned in the Methodology section, the present research employs quantitative I-statement analysis of participants' recounted life-histories in order to discover their negotiations of their autobiographical identities: 1) as writers, 2) as bilingual (or multilingual) language speakers, 3) as students, 4) as particular professional individuals (when it applies), and 5) as readers. The coding results of the fifteen participants' *I-statements* uttered in the in-depth interviews are displayed in Table 4.1 below. In this table, each *row* represents one particular participant's ten-category I-statement coding results (i.e. 'Actions & experiences', 'Passive', 'States', etc.), and each *column* represents the coding results of one particular type of I-statement regarding the fifteen participants. With each participant, regarding each type of I-statement (i.e. focusing on each cell of figures in Table 4.1), the 'Total' percentage is firstly displayed in bold and then the percentages respectively taken by the five content areas (i.e. Writing, Language, Education, Profession, and Reading) are displayed one after another. If we look at Table 4.1 vertically and concentrate on each type of I-statement, i.e. focusing on the 'Total' percentages respectively taken by the fifteen participants regarding one specific type of I-statement (e.g. 'Actions & experiences' or 'Passive' or 'States'), among the fifteen sets of the 'Total' percentages, those among the top four highest are framed in boxes and those among

the bottom four lowest are coloured in grey shades. This analytical procedure was adopted for the purpose of comparing the fifteen participants' characteristic approaches in identity construction as revealed through their I-statements.

Table 4.1

The coding results of the fifteen participants' I-statements uttered in the in-depth interviews

		Actions & experiences	Passive	States	Affordances & relations	Abilities, successes & achievements	Constraints, limitations & problems	Obligations, self-regulations & requisite	Desire & intentions	Cognition	Feelings & affect
J	Total	40.4%	0.7%	9.6%	4.5%	1.1%	1.0%	2.0%	1.8%	27.2%	11.7%
I	Writing	27.8%	0.4%	7.0%	2.9%	1.0%	1.0%	1.4%	1.5%	21.3%	7.7%
N	Language	6.2%	0%	1.3%	0.6%	0.1%	0%	0.1%	0.1%	4.1%	1.0%
G	Education	2.2%	0.1%	1.0%	0.1%	0%	0%	0.4%	0%	0.4%	0%
J	Profession	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
I	Reading	4.2%	0.1%	0.3%	0.8%	0%	0%	0%	0.1%	1.4%	2.9%
N											
G											
M	Total	36.5%	1.1%	9.9%	2.2%	5.1%	3.0%	4.3%	6.4%	22.5%	9.0%
A	Writing	23.4%	1.1%	6.4%	1.5%	3.0%	2.6%	2.8%	5.4%	19.7%	6.7%
R	Language	1.9%	0%	1.7%	0.4%	1.9%	0%	0.6%	0.2%	1.5%	0.2%
J	Education	2.8%	0%	0.6%	0%	0%	0%	0.2%	0%	0.2%	0%
O	Profession	2.6%	0%	0%	0%	0.2%	0.4%	0%	0%	0.2%	0%
R	Reading	5.8%	0%	1.3%	0.4%	0%	0%	0.7%	0.7%	0.9%	2.1%
I											
E											
D	Total	45.3%	1.3%	8.0%	4.5%	2.4%	2.0%	3.5%	5.3%	22.0%	5.8%
E	Writing	28.4%	1.1%	5.8%	2.2%	1.3%	0.9%	2.0%	4.4%	17.1%	3.3%
R	Language	2.2%	0%	0.7%	0.2%	0.2%	1.1%	0.5%	0%	1.6%	0.2%
E	Education	1.3%	0%	0%	0%	0%	0%	0%	0.2%	0%	0%
K	Profession	6.4%	0.2%	0.2%	0.2%	0.7%	0%	0%	0%	1.5%	0.5%
	Reading	7.1%	0%	1.3%	2.0%	0.2%	0%	0.9%	0.7%	1.8%	1.8%

		Actions & experiences	Passive	States	Affordances & relations	Abilities, successes & achievements	Constraints, limitations & problems	Obligations, self-regulations & requisite	Desire & intentions	Cognition	Feelings & affect
D	Total	<u>44.4%</u>	<u>0%</u>	<u>6.2%</u>	<u>1.1%</u>	<u>3.4%</u>	<u>1.6%</u>	<u>3.4%</u>	<u>8.2%</u>	<u>26.2%</u>	<u>5.4%</u>
O	Writing	30.0%	0%	3.4%	0.6%	3.0%	1.3%	1.6%	5.2%	21.9%	2.1%
N	Language	5.8%	0%	1.3%	0.3%	0%	0%	0.7%	0.8%	3.0%	0.6%
G	Education	2.5%	0%	0.7%	0%	0.4%	0.1%	0.4%	0.6%	0.4%	0.7%
	Profession	1.6%	0%	0.1%	0.1%	0%	0%	0%	1.0%	0.4%	0.1%
	Reading	4.5%	0%	0.7%	0.1%	0%	0.1%	0.7%	0.6%	0.6%	1.8%
E	Total	<u>41.7%</u>	<u>0.3%</u>	<u>11.5%</u>	<u>1.1%</u>	<u>2.6%</u>	<u>2.6%</u>	<u>2.3%</u>	<u>3.8%</u>	<u>23.0%</u>	<u>11.2%</u>
L	Writing	28.9%	0.3%	7.3%	0.5%	1.9%	2.1%	1.7%	2.4%	16.7%	7.0%
I	Language	5.6%	0%	2.8%	0.4%	0.4%	0.1%	0%	0.8%	3.0%	0.9%
Z	Education	1.4%	0%	0.8%	0%	0.2%	0.2%	0%	0.3%	0.9%	1.0%
A	Profession	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
	Reading	5.7%	0%	0.6%	0.2%	0%	0.2%	0.5%	0.3%	2.4%	2.3%
A	Total	<u>37.8%</u>	<u>0.9%</u>	<u>6.0%</u>	<u>2.4%</u>	<u>2.9%</u>	<u>4.8%</u>	<u>6.3%</u>	<u>7.0%</u>	<u>24.5%</u>	<u>7.4%</u>
N	Writing	26.7%	0.5%	3.8%	1.7%	2.4%	4.5%	4.8%	5.1%	18.0%	4.1%
N	Language	2.4%	0.2%	0.9%	0.3%	0.3%	0.2%	0.7%	0%	3.3%	0.9%
A	Education	3.1%	0%	0.7%	0%	0%	0%	0.2%	0.3%	1.0%	0.7%
	Profession	0.9%	0%	0.2%	0%	0%	0%	0.2%	0.9%	0.9%	0%
	Reading	4.8%	0.2%	0.5%	0.3%	0.2%	0.2%	0.5%	0.7%	1.4%	1.7%

		Actions & experiences	Passive	States	Affordances & relations	Abilities, successes & achievements	Constraints, limitations & problems	Obligations, self-regulations & requisite	Desire & intentions	Cognition	Feelings & affect
S E B A S T I A N	Total	38.8%	1.1%	8.9%	2.2%	2.9%	5.1%	3.2%	10.8%	23.1%	3.9%
	Writing	27.0%	0.8%	7.2%	0.6%	2.5%	3.3%	2.9%	6.5%	16.6%	1.8%
	Language	4.8%	0.4%	0.5%	0.9%	0.4%	1.1%	0%	1.1%	3.8%	1.0%
	Education	0.8%	0%	0.3%	0%	0%	0.4%	0.1%	0.9%	0.5%	0%
	Profession	0.5%	0%	0.1%	0.5%	0%	0%	0%	0.8%	0.4%	0.3%
	Reading	5.7%	0%	0.8%	0.1%	0%	0.3%	0.1%	1.5%	1.8%	0.9%
Y I	Total	48.4%	0.3%	9.4%	2.3%	2.3%	1.0%	2.8%	3.5%	25.5%	4.7%
	Writing	35.2%	0.2%	5.7%	1.4%	2.3%	1.0%	1.4%	2.8%	21.5%	3.5%
	Language	3.1%	0%	1.0%	0.2%	0%	0%	0.3%	0%	1.0%	0%
	Education	1.6%	0%	0.5%	0.3%	0%	0%	0.2%	0.3%	0.5%	0%
	Profession	4.5%	0%	1.0%	0.2%	0%	0%	0.2%	0.2%	0.7%	0%
	Reading	4.0%	0.2%	1.0%	0.2%	0%	0%	0.7%	0.2%	1.7%	1.2%
T E R I	Total	42.2%	3.9%	9.4%	3.3%	3.9%	2.1%	5.2%	5.7%	18.7%	5.5%
	Writing	29.8%	2.8%	7.6%	2.7%	2.8%	1.3%	3.0%	4.0%	16.0%	3.7%
	Language	3.1%	0.6%	1.0%	0.3%	0.6%	0.6%	0.3%	0%	0.9%	0.3%
	Education	1.5%	0%	0%	0%	0%	0%	0%	0%	0.1%	0%
	Profession	0.3%	0%	0.4%	0%	0.1%	0%	0.7%	1.6%	0.1%	0.1%
	Reading	7.5%	0.4%	0.3%	0.3%	0.3%	0.1%	1.2%	0%	1.5%	1.3%

		Actions & experiences	Passive	States	Affordances & relations	Abilities, successes & achievements	Constraints, limitations & problems	Obligations, self-regulations & requisite	Desire & intentions	Cognition	Feelings & affect
F A I	Total Writing Language Education Profession Reading	31.9% 21.5% 6.2% 1.0% 0.5% 2.7%	1.0% 1.0% 0% 0% 0% 0%	9.4% 4.5% 4.5% 0.2% 0.2% 0%	2.0% 1.2% 0.2% 0% 0.2% 0.2%	4.0% 3.0% 1.0% 0% 0% 0%	5.9% 5.0% 0.5% 0% 0% 0.5%	2.7% 2.5% 0.2% 0% 0% 0%	3.7% 2.7% 0.5% 0% 0.5% 0%	38.4% 29.5% 2.7% 0.2% 0% 5.9%	1.0% 0.5% 0.2% 0% 0% 0.2%
T E N G	Total Writing Language Education Profession Reading	43.0% 27.5% 3.4% 2.6% 4.2% 5.3%	0.7% 0% 0.3% 0.1% 0.3% 0%	8.8% 4.9% 1.1% 1.3% 0.6% 0.9%	3.3% 1.1% 0.1% 0.6% 0.6% 0.9%	1.9% 1.0% 0.1% 0% 0.6% 0.1%	1.1% 0.7% 0% 0.1% 0.3% 0%	2.9% 1.6% 0.1% 0.4% 0.7% 0%	6.9% 4.9% 0.3% 0.6% 0.7% 0.4%	26.3% 18.1% 3.0% 1.6% 1.0% 2.6%	5.2% 2.2% 0.4% 0.3% 0% 2.3%
A N G E L E S	Total Writing Language Education Profession Reading	44.9% 35.3% 3.1% 0.5% 0.7% 5.3%	0.5% 0.2% 0% 0% 0.2% 0%	5.7% 4.5% 0.5% 0% 0% 0.7%	1.4% 1.2% 0% 0% 0% 0.2%	1.7% 1.2% 0.5% 0% 0% 0%	1.9% 1.7% 0.2% 0% 0% 0%	2.1% 1.0% 0.2% 0.7% 0.2% 0%	4.8% 2.6% 0% 0% 0.7% 1.4%	18.9% 15.5% 0.2% 0.2% 0.5% 2.4%	18.1% 11.7% 0.2% 0% 0.2% 6.0%

		Actions & experiences	Passive	States	Affordances & relations	Abilities, successes & achievements	Constraints, limitations & problems	Obligations, self-regulations & requisite	Desire & intentions	Cognition	Feelings & affect
A	Total	41.0%	0.4%	4.8%	1.2%	1.0%	3.4%	6.2%	5.0%	27.5%	9.4%
N	Writing	33.3%	0.4%	4.0%	0.8%	1.0%	2.2%	4.2%	3.2%	23.5%	6.6%
K	Language	1.2%	0%	0.2%	0.2%	0%	0%	0.4%	0%	1.0%	0%
I	Education	2.2%	0%	0.4%	0%	0%	0.4%	0.8%	1.2%	0.6%	1.2%
T	Profession	3.0%	0%	0%	0%	0%	0.8%	0.8%	0.4%	0.6%	0.6%
A	Reading	1.2%	0%	0.2%	0.2%	0%	0%	0%	0.2%	1.8%	1.0%
H	Total	38.7%	0.9%	13.3%	2.6%	4.8%	3.1%	6.8%	7.6%	19.2%	3.1%
O	Writing	22.1%	0.4%	7.0%	1.3%	2.2%	2.4%	4.4%	6.1%	10.1%	2.6%
	Language	7.9%	0.2%	2.4%	0%	0.6%	0%	0.2%	0.2%	3.9%	0.2%
	Education	4.2%	0%	2.4%	0.6%	1.5%	0%	1.5%	0.4%	3.3%	0.2%
	Profession	2.2%	0.4%	0.9%	0.7%	0.6%	0%	0.4%	0.7%	0.9%	0.2%
	Reading	2.2%	0%	0.6%	0%	0%	0.7%	0.4%	0.2%	0.9%	0%
M	Total	38.3%	0.8%	5.1%	2.5%	3.8%	5.8%	3.0%	2.8%	28.4%	9.4%
A	Writing	33.0%	0.8%	4.3%	1.5%	3.8%	5.1%	2.5%	2.3%	24.4%	7.1%
G	Language	1.3%	0%	0.3%	0.3%	0%	0.3%	0.3%	0%	1.8%	0.3%
G	Education	1.0%	0%	0%	0%	0%	0.5%	0.3%	0.3%	0.8%	0.3%
I	Profession	1.0%	0%	0.3%	0%	0%	0%	0%	0.3%	0.8%	0.5%
E	Reading	2.0%	0%	0.3%	0.8%	0%	0%	0%	0%	0.8%	1.3%

4.1.1 Three global trends shown in the fifteen participants' I-statement coding results

4.1.1.1 Global Trend One: '*Actions & Experiences*' and '*Cognition*' taking leading shares

Firstly, with regard to all fifteen participants, it can be seen that the categories of '*Actions & Experiences*' and '*Cognition*' take evidently larger percentages than any of the other I-statement categories. The suggestion is that the participants' discursive constructions of their autobiographical identities are primarily achieved through their recounting of 1) specific and tangible actions they had engaged in or particular activity-oriented experiences they had negotiated their way into, and through 2) their knowledge, memory, thinking, or perceptions regarding their participation or social existence in certain CoPs (Communities of Practice). With regard to the *Actions & Experiences* category, participant Angeles, for example, expressed the following I-statements (The adjacent clauses are provided within (brackets) to illustrate the contexts; the underlined words are the clues upon which the categorizations of the I-statements are based; for convenience in later discussion I have numbered the following I-statements consecutively from 1 to 9; however, in the actual interview they are not uttered in one stretch of comments).

1. I would write about (how we go into a haunted house or stuff like that)
2. so I would write little stories
3. like I started going to the internet
4. and put in my blogs and little websites and stuff like that with writing
5. I write like competitions now and then
6. you know the story of Pandora's Box, well I was writing a story about that, like

involving Pandora's Box,

7. and then emm I was writing about how she tried to steal it and the box was not what it seemed
8. and I was just developing that how she was stealing it finding it and then getting it open

The above action-oriented I-statements are Angeles's descriptions of her self-initiated creative writing experience. Such I-statements demonstrate Angeles's agentic power, creativity, and self-sovereignty. To be more specific, they show Angeles performing a particular type of creative writing--fantasy and 'little stories'--for her own pleasure (I-statements 1, 2, 6, 7, 8, 9); and they depict her voluntarily sharing her stories with an audience in social space and publicly pronouncing her creative writer membership through participating in creative writing competitions 'now and then' (I-statements 3, 4, and 5). Furthermore, they describe her innovatively appropriating, re-accentuating and thus engaging in a 'dialogue' (Bakhtin, 1986) with the ideology from a previous discourse, i.e. Pandora's box, in order to construct and perform unique ways of self-representation through her own fantastical story. Angeles's creative writer identity is thus forcefully constructed and announced through these specific and diversified actions in which she agentially engaged.

Concerning the '*Cognition*' I-statements and taking participant Derek as an example, he expressed the following I-statements on his life history as a writer:

9. because I really I always remember the words that the teachers of mine said to me (when I was in secondary school)
10. And I think that my writing improves every year every day (because of all the

amount of reading that I do)

11. And I began like day-dreaming
12. and I began you know thinking about an old man who is watching that scene
13. like I imaging the life of the character this way as if it were you know a film
14. I know something begins to grow in my head
15. and because I know children would be performing it
16. if I know the other person knows English (I might code-switch)

It can be seen that the above I-statements represent different facets of Derek's cognition, i.e. memory (i.e. I-statement 9), knowledge (i.e. I-statements 15, 16), thinking (I-statements 11, 12, 13, and 14), and perception (I-statement 10), and consequently they construct Derek's autobiographical identity as a writer from slightly different angles. First of all, in I-statements 9, 15, and 16, social relations are evidently projected in Derek's self-portrait of the *memories* and *knowledge* he recalls in association with his role as a writer, e.g. his memory of his secondary school teacher's advice to him, his knowledge that the actors for his English play were children (namely, Derek's students when he was an English teacher in his home country), and his knowledge that his friend was able to understand his L1-L2 code switching email. By representing his cognition in the context of various social relations, Derek not only articulates the symbolic 'capital' (Bourdieu, 1991) he owns (e.g. the advice he received and the teacher who offered him advice, his students who were supposed to perform his play according to his design, and his friend who would read his code-switching email), but also accentuates the depiction that the *knowledge* and *memory* he possesses as a writer are in close connection with his social existence and social agent status. Next, if we look at Derek's *thinking* activities as shown in I-statements 11, 12, 13, and 14 above, we can see that

imagination, a quality commonly regarded as key to creative writers, was represented as playing a natural yet essential role in Derek's conceptualization and creation of his stories. Through his concrete descriptions of his imaginative *thinking* activities, Derek aligns himself (though probably subconsciously) with the value of imagination, a quality which is considered to be axiomatically inherent in the creative writer CoP. Thus his self-fashioning as a talented creative writer is accomplished. Finally, in I-statement 10, Derek expresses his *perception* of his own literacy practices as a creative writer. This time, through articulating his alignment and identification with another major belief and knowledge practice endorsed in the creative writer community, i.e. writers are simultaneously readers and their reading and writing activities are reciprocally beneficial, Derek's negotiation of his creative writer identity is forcefully achieved.

4.1.1.2 Global Trend Two: '*Actions & Experiences*' taking an evidently larger proportion than '*Cognition*'

Now I shall move on to the second global trend that I have observed in Table 4.1, building on my further scrutiny of the tendencies discussed in the last section. If we look further into these two categories of '*Actions & Experiences*' and '*Cognition*' in Table 4.1, we can see that, other than participant Fai, whose '*Cognition*' I-statements take a moderately larger percentage (i.e. 38.4%) than his '*Actions & Experiences*' I-statements (i.e. 31.9%), all the other fourteen participants' I-statements falling under the '*Actions & Experiences*' category unanimously represent the biggest proportion in their total number of I-statements, occupying as much as nearly half of the total (i.e. 48.4% in Yi's case) and only as low as more than

a third of the total (i.e. 36.5% in Marjorie's case). Moreover, other than Fai, the other fourteen participants' I-statements falling under the 'Actions & Experiences' category also take a visibly larger proportion than their I-statements falling under the 'Cognition' category, with the gap between these two categories as large as 26% (i.e. 44.9% - 18.9%, in Angeles's case) and as narrow as 9.9% (i.e. 38.3% - 28.4%, in Maggie's case). The indication is that most of the participants are inclined to fashion their individual representations of the five social identities (i.e. writer, language learner/speaker, student, professional individual, and reader) through accentuating the potential for *action* embedded in their individual agency in shaping social events, i.e. engaging in or even challenging specific knowledge practices of certain social groups. Through their descriptions of such independently-performed actions, self-empowerment is implicitly achieved in the processes of identity construction. We have already seen above how participant Angeles's 'Actions & Experiences' I-statements suggest the achievement of self-empowerment through self-initiated practices of creating fantastical stories. To further illustrate my argument, in the following, some more examples of this type of I-statement are discussed regarding participant Teri's engagement in writing real-life stories (for what the underlining and (brackets) signify, see p. 168):

17. and I didn't allow for the whole piece to be published
18. I only allowed the first section of it which was just my childhood to be published
as a short story
19. and that was the only part I allowed for her to read after the class or for it to be
published
20. but it was ten thousand words that I eventually ended up writing
21. and I allowed (I think) the 2000 words or 3000 words to be published

-
22. but I wrote it in a few weeks
 23. because once I started writing
 24. it goes like I could write 3000 words in one night or 2000 words in one night (if I find an idea)

In the above I-statements, Teri's self-sovereignty as a creative writer is manifestly projected through her description of the executive or dynamic *actions* she had taken; and thus the empowerment of her sense of status and self-esteem is achieved and purveyed through these 'Actions & Experiences' I-statements. First of all, as revealed in I-statements 17, 18, 19 and 21, Teri's self-positioning of her creative writer status is situated in the context of two types of power relationships; namely, the power relationship between her and her teacher (the 'her' mentioned in I-statement 19), and the power relationship between her and the publisher for her work (as implicated in I-statements 17, 18, and 21). The 'effectivity of agency' and 'the capacities of the agent' (Fairclough, 2003, p. 161) are highlighted through Teri's representation of the rather unconventional relationship *between* the actions she had respectively taken in the educational and the publishing contexts *and* the social practices and social structures normally legitimized by such contexts. In the educational context of a UK secondary school, Teri's identities as a secondary school student and an immigrant child (indicated in the in-depth interview though not in the above I-statements) conventionally put her in a less powerful subject position in the teacher-student relationship as defined by the social practices of this particular CoP and the symbolic capital generally attached to teachers and students, especially foreign students, in this community. However, when Teri activated her creative writer identity through engaging in the tangible actions of producing substantial work, more importantly work recognized by a UK publisher, in a naturally flowing,

inspiration-driven, and vibrant manner as depicted in the action-oriented I-statements 20, 22, 23, and 24 above, the power relation between her and her teacher was somehow reversed. The student-teacher relationship was transformed into the relationship between an inspiration-driven, productive, and capable creative writer and an appreciative reader. Teri's agentic writer identity, realized through her self-initiated and enthusiastic actions in producing real-life stories, was bolstered by the significant symbolic capital she already possessed; i.e. her early childhood in Afghanistan and her living experiences all over the world as an asylum seeker (indicated in the in-depth interview though not in the above I-statements). Teri's sense of empowerment as a creative writer was pronounced when she described her actions of authoritatively *allowing* only specific parts of her work to be published by the publisher or read out by the teacher in class (see I-statements 17, 18, 19, and 21). Empowered by her identity as a creative writer Teri, an immigrant child studying in Britain, had been able to make executive decisions against her school teacher and book publisher, both representing social institutions firmly established in mainstream British society.

4.1.1.3 Global Trend Three: Discernible differences among the fifteen participants' I-statement approaches

So far, I have illustrated two global similarities that I have observed among the fifteen participants' I-statement coding results displayed in Table 4.1. They are: firstly, that the I-statements respectively falling under the two categories of 'Actions & Experiences' and 'Cognition' take considerably bigger proportions than any other type of I-statement; and furthermore, most of the participants' Actions &

Experiences' I-statements, among the entire ten types of I-statements, take the leading proportion in the participants' total number of I-statements. The final global sign that I have observed in Table 4.1 is that discernible differences, nonetheless, could be seen among the fifteen participants' I-statement coding results in each category. For example, dramatic differences could be detected especially in the category of 'Feeling & Affect', with Fai's 'Feeling & Affect' I-statements occupying as little as 1.0% in his I-statement total and Angeles's as much as 18.1%. Similarly, distinct differences could also be detected in the category of 'Cognition', with the highest percentage, taken by Fai's 'Cognition' I-statements (i.e. 38.4%), more than twice as large as the lowest percentage, taken by Teri's (i.e. 18.7%). The suggestion is that under the backdrop of the two global similarities discussed in point one and two previously, the fifteen participants, when recounting their life-histories, employed idiosyncratic discursive measures in constructing and representing their autobiographical identities. In what follows, I will illustrate my above observation through looking into two participants (i.e. Fai and Angeles)' contrasting I-statement coding results as shown in Table 4.1. Then, through the exemplifications of some concrete I-statements uttered by these two participants, I wish to illustrate the different I-statement strategies Fai and Angeles have characteristically employed to fashion their autobiographical identities.

4.1.1.3.1 Fai

If we examine the fifteen participants' ten-category I-statement coding results in Table 4.1, we can see that Fai, compared to the other participants, constructed his five social identities (i.e. writer, foreign language speaker, student, occupational

individual, and reader) particularly strongly through his self-perceived '*abilities, successes and achievements*', his self-perceived '*constraints, limitations, and problems*', and his '*cognition*' (i.e. memory, knowledge, thinking, and perceptions). The percentages respectively taken by these three types of I-statements uttered by Fai all locate in the Top-Four range (all framed in boxes, for explanation of the Top-Four range, see section 4.1). Meanwhile, compared to the other participants, Fai's autobiographical identities were rather feebly negotiated through his descriptions of his concrete or dynamic '*actions and experiences*' or his '*obligations, self-regulations, and requisite*' in particular contexts, or through his explicitly-expressed '*desire and intentions*' or various '*feelings and affect*'. The percentages respectively taken by these four types of I-statement uttered by Fai all locate in the Bottom-Four range (all coloured in grey-shades, for explanation of the Bottom-Four range, see section 4.1). The implications of the above are twofold: first of all, Fai has a strong orientation toward negotiating his autobiographical identities through intentionally expressing the I-statements in a rational and reflective manner: i.e. his revelations of the various aspects of his *cognition*, and his evaluation of his own *strength* and *weakness* regarding his particular identities. Next, Fai did not construct his autobiographical identities in a dynamic, expressive, or emotive manner as strongly as many other participants did, for example, through the recounting of specific and self-directed *actions* taken by him (like those uttered by Angeles and Teri which were previously exemplified in section 4.1.1.1). Neither did Fai voice his idiosyncratic, and perhaps also subjective, motives (extrinsic or intrinsic) regarding his envisioned social-positioning or revelations of personal emotions.

In the following, I will illustrate my above points through providing some examples of Fai's I-statements falling under the categories of '*abilities, successes*

and achievements’ and *‘constraints, limitations, and problems’* and in the content areas of ‘Writing’, ‘Language’, or ‘Reading’. Since several examples of the ‘Cognition’ I-statements have been previously provided in my discussion of the first global trend (section 4.1.1.1) observed in Table 4.1, such examples will not be provided below (The adjacent clauses are provided within (brackets) to illustrate the contexts; the underlined words are the clues upon which the categorizations of the I-statements are based; and my explanations are provided within <pointed brackets> to fill in the ellipses in the I-statements):

Abilities, Successes, & Achievements, the content area of WRITING

25. my Malaysian emm that I have gone very fine in that
26. (and that, I have been to competitions that) I have won emm at district level
27. I’m usually the top in the class on the essay writing in my Malay language
28. I’m good at regurgitating
29. just that I have patience

Abilities, Successes, & Achievements, the content area of LANGUAGE

30. yeah, if consider dialect I can speak Hakka
31. I can speak Cantonese
32. so I tend to be able to pick up words by relating them to the other words like the words that sound the same

Constraints, Limitations, & Problems, the content area of WRITING

33. yeah disorganized and <that I> tend to, tend to focus too much on small small things
34. I’ll tend to elaborate too much about a point
35. and because of that I would not have enough time to put in other more important

things

36. but I'm not I'm not a very good writer

37. I tend to use words which are which are not meant for a context

Constraints, Limitations, & Problems, the content area of READING

38. I'm not good at that <recalling stories>

39. (yeah that's really very good of her) I can't do that <reading several novels at the same time>

From the above examples, we can see that Fai's I-statements expressed on his 'Abilities, successes, and achievements' and on his 'Constraints, limitations, and problems' generally are not event-specific but rather categorical, focusing on long-term, characteristic issues. That is to say, such I-statements by Fai describe his rather stable or established ability, self-performance, or weakness (except for I-statement 26), e.g. his ability to speak Hakka and Cantonese, or his tendency for 'elaborat[ing] too much about a point' in writing (quoted from I-statement 35) and consequently not 'hav[ing] enough time to put in other more important things' (quoted from I-statement 36). As previously shown in section 4.1.1.1, Angeles's and Teri's rather event-specific and locally-contextualized 'Actions & Experiences' I-statements convey a sense of self-initiation and dynamism. For example, in I-statements 3 and 4 (p. 163), Angeles described her action of publishing her stories in some internet forums for particular audiences to read; and in I-statements 17-24 (p. 167), Teri narrated her creation of her substantial-length real-life story which had drawn significant attention from her secondary school teacher and a UK publisher.

Different from Angeles's and Teri's I-statements, Fai's above I-statements (except for I-statement 26) orient toward providing overviews of his performances in

broad, macro social contexts (e.g. the academic discourse community, or communities of multilingual speakers) rather than portraying his strengths or weaknesses in particular circumstances. For example, alternatively, Fai could have contextualized his ability to speak Hakka or Cantonese in specific social situations. The implication on Fai's identity construction is that, Fai, through making evaluative and summarizing I-statements on his self-perceived strengths and weaknesses in performing certain roles, implicitly negotiated his identifications with particular values, beliefs, and knowledge practices of certain CoPs. It was achieved through indicating his self-perceptions of the convergence (hence the strength) and divergence (hence the weakness) between his own habitual practices and the sanctioned knowledge practices of the communities concerned. For example, the ability to speak both Hakka and Cantonese is normalized by the CoP of Chinese Malaysian people. By indicating his own competence to speak these two dialects (see I-statement 30 and 31), Fai revealed his identification with this knowledge practice and consequently constructed his identity as a legitimate Chinese Malaysian multilingual speaker. For another example, in I-statement 28, Fai indicated his strength of 'regurgitating' as a student writer. Furthermore, he also specified (not shown in this I-statement, but indicated in the surrounding context in the in-depth interview) that such a strength allowed him an advantage when writing for his History course but not necessarily for his Law degree course as the latter discourse community requires 'evaluative and analytical' skills (Fai, in-depth interview). Thus, by identifying a specific strength of his (i.e. being good at 'regurgitating') when taking up the student writer identity in a particular academic discourse community, i.e. History, not Law, Fai aligned his own performance with a particular knowledge practice valued by this CoP and accordingly constructed his legitimate membership

in this student writer community. Conversely, in I-statements 33-39, by critically pointing out his own weaknesses when performing specific roles as a student writer or as a literature reader, Fai acknowledged certain discrepancies between his own practices and the values and practices legitimized by the CoPs concerned. Consequently, he revealed his awareness of, and also implied his identifications with, certain social practices endorsed by these communities and negotiated his legitimate membership therein.

4.1.1.3.2 Angeles

Previously, I stated my third observation of Table 4.1 (section 4.1.1.3) that discernible differences can still be observed in the I-statement strategies employed by the fifteen participants in discursively constructing their autobiographical identities. To illuminate this observation, I will briefly examine another participant, Angeles, whose I-statement coding results are in sharp contrast to Fai's. Angeles, compared to the other participants, discursively constructed her autobiographical identities through making two types of I-statements rather intensely: her narrative I-statements detailing her tangible and dynamic '*actions and experiences*' and her subjectively-toned I-statements expressing her personal '*feelings and affect*'. The respective percentages taken by the above two types of I-statements uttered by Angeles all locate in the Top-Four range (all framed in boxes, see Table 4.1); in addition, Angeles made these two types of I-statements while primarily focusing on negotiating her *writer* and *reader* identities (see in Table 4.1 the percentages respectively taken by 'Writing' and 'Reading' under the above two types of I-statements). On the other hand, compared to the other participants, Angeles's I-

statements respectively falling under the following five categories did not play significant roles in her negotiations of her sense of self. These five categories are: ‘*states*’ (e.g. her physical, attitudinal, or sociocultural status, or her self-perceived characteristics which cannot be categorized as either her strength or weakness), ‘*affordances and relations*’ (i.e. her possession of symbolic and social ‘capital’), ‘*abilities, successes, and achievements*’, ‘*obligations, self-regulations, and requisite*’, and ‘*cognition*’. The percentages respectively taken by the above five types of I-statement uttered by Angeles all locate in the Bottom-Four range (all coloured in grey shades, see Table 4.1). The discursive effect in self-representation implied from above is that Angeles, in contrast to Fai, fashioned a more tangible, action-agentive, and idiosyncratic self who is portrayed not only as self-governed and dynamic, but also as subjectively individual and open to feelings. This is achieved through Angeles, particularly in the process of negotiating her writer and reader identities, keenly narrating her event-specific, independently-executed, and often self-governed *actions* and activities and also through Angeles bravely expressing her various emotions evoked by her experiences with particular activities, symbolic mediations, or social circumstances.

Previously, I have illustrated how Angeles’s ‘Actions & Experiences’ I-statements (see p. 168-169) describe her agentively performing specific and diversified creative writing activities. Such creative writing practices index Angeles’s identification with particular knowledge practices or values of the CoP of creative writers, such as the practice of writing in a fantasy genre (I-statements 1, 6, 7, 8), or practicing creative writing in evident and recognized social spaces (e.g. her participation in creative writing competitions, see I-statement 5; or the display of her work in creative writing websites, see I-statements 3 and 4). Different from Fai,

other than identifying with certain values or knowledge practices of a particular CoP, Angeles's action-oriented I-statements also reveal herself agentively de-centering and re-accenting certain knowledge or ideology prevailing in a particular discourse community and thus negotiating entry into a 'dialogue' (Bakhtin, 1986) with a previous discourse. For example, regarding the CoP of creative writers, in I-statements 6, 7, 8 (see p. 168-169), Angeles describes herself innovatively re-contextualizing and re-accentuating the story of 'Pandora's Box' for a self-representational and idiosyncratic construction of her own fantasy story. 'Pandora's Box' is a well-known story in Greek mythology and thus a significant ideological, cultural, and discorsal reference point in the discourse community of fantasy and mythical story writers. Angeles, through indicating her engagement in intertextuality and interdiscursivity in her creative writing practices, not only fortifies her fantastical story writer identity but also achieves an empowerment of self-agency. In the following, I will display some I-statements uttered by Angeles when expressing various *feelings* of hers in response to the knowledge practices or values attached to particular *writer* and *reader* CoPs. Based on such examples, I will explain how Angeles, through expressing her various emotions, had accordingly aligned herself with particular knowledge practices of the CoP concerned (for information of what '()' and '< >' and underlining signify, see p. 177).

Feelings & Affect, the content area of WRITING

40. I think I was just interested in aliens at that time
41. (but if I write like that <serious, emotion-packed stories>), I feel really self-conscious
42. but I quite like children adventures because they just make you happy,
43. I like just randomly doing my story

-
- 44. but I hate it <revision>
 - 45. sometimes but I get really scared that they won't like it
 - 46. I don't I don't trust people enough yet
 - 47. (but I'm writing a story) I really really like right now
 - 48. and then it's like I just really like (how I am writing it)
 - 49. (coz' it's really like old-fashioned language, and quite apocalyptic), I quite like it

Feelings & Affect, the content area of Reading

- 50. I really love Harry Potter
- 51. oh Northern Lights, I really like Northern Lights, and emm the Sabriel Trilogy
- 52. and then I like Agatha Christie, Poirot,
- 53. I like, well, crime novel,
- 54. and Sherlock Holms I like it
- 55. but I just don't like the sad ending
- 56. because I like books like Jane Austen, like Pride and Prejudice
- 57. (like they all make such intelligent comments about the book) and I'm just like 'I don't like the book (because I found it boring and I thought his writing style was very bad)
- 58. because I found it boring (and I thought his writing style was very bad)

As shown in I-statements 40-49, when negotiating her creative writer identity, Angeles expressed her emotional responses to particular ideational and discoursal manifestations of stories (I-statements 40, 41, 42, 47, 48, 49), to the creative writing process (I-statements 43 and 44), and to the social relations in a local creative writing community (I-statements 45 and 46). In what follows I will elaborate on the above points. To begin with, regarding the ideational and discoursal expressions of stories, Angeles indicates her past interest in the topic of 'aliens' (I-statement 40);

states her reservation toward serious, emotion-packed stories (I-statement 41); expressed her pleasure gained from writing about ‘children adventures’ (I-statement 42); and articulated her satisfaction with the ‘old-fashioned’, ‘apocalyptic’ language of her current work (I-statements 47-49). It can be seen that the topics of ‘aliens’, ‘children adventures’, and serious, emotion-packed stories, and the style of ‘old-fashioned’, ‘apocalyptic’ language are distinctive symbolic capital possessed by particular sub-groups under the broad creative writer CoP. Next, regarding the creative writing process, in I-statements 43 and 44, Angeles respectively expresses her enjoyment of a spontaneous composing process and her negative feeling toward revision. Similar to the above point I have made on the ideational and discursal indicators of stories, improvisation and revision are distinctive writing processes valued by particular sub-groups of creative writers (e.g. a community of diary writers may be motivated by the pleasure of an improvisational or cathartic outflow, whilst writers of ‘belles-lettres’ or aspirational short-story writers might seek the aesthetic perfection of their final work through multiple revisions). Finally, regarding her social relations in the community of her creative writing degree course, in I-statements 45 and 46, Angeles expressed her discomfort toward sharing her work with other members in this local creative writer community due to her lack of confidence in her social positioning and consequently in her ‘power to impose reception’ (Bourdieu, 1977, p. 75) on the other community members. As stated by Norton’s (1995) poststructuralist theory, the power to impose reception could only be constructed through L2 creative writers’ understanding of their own identities and position in the social web. Thus, I-statement 45 and 46 also imply an uncertainty about her own social and symbolic capital which shapes Angeles’s creative writer identity and relations to others in this local and tangible creative writing community.

In the above, I have explained how Angeles straightforwardly expresses in her ‘Feelings & Affect’ I-statements her positive or negative emotional responses to, and thus her alignments or disagreements with, or discrepancies from, distinctive knowledge practices, ideologies, or social relations which are indicative of specific creative writer sub-groups. Subsequently, Angeles instantiated particular subject positions and integrated them into her individual creative writer identities, e.g. an imaginative, spontaneous writer of fantasy and children’s stories, a well-read creative writer who has some knowledge and appreciation of ‘old-fashioned’, ‘apocalyptic’ language, and a developing student creative writer who is still in the process of gaining symbolic and social capital in order to improve her positioning in the community of her creative writing degree course. In what follows, I will discuss how Angeles constructs her literature reader identity through making specific ‘Feelings & Affect’ I-statements.

When negotiating her reader identity, Angeles announced, in an outburst, her personal liking for a list of books, such as *Harry Potter* (I-statement 50), *Northern Lights* and *The Sabriel Trilogy* (I-statement 51), *Sherlock Holmes* (I-statement 54), *Pride and Prejudice* (I-statement 56) and Agatha Christie’s *Poirot* series (I-statement 52). The above books are all well-known, representing distinctive genres (e.g. fantasy adventures, crime and suspense, canonical romance and comedy) and each bringing with it a specific set of ideologies and sociocultural indices. Escalating from specific books to explicit indications of specific discourses, in I-statement 53 Angeles voiced her keenness for the ‘crime novel’ and in I-statement 55 her dislike of the ‘sad ending’ in literature. The emotionally-oriented and forthright nature of Angeles’s individual responses to literature is particularly accentuated in I-statements 57 and 58 where she purposefully contrasted her own direct and

emotionally candid response to a book with the ‘intelligent comments’ made by other members in her creative writing degree course. Through such a contrast, the discrepancy between Angeles’ own interests and practices as a literature reader and the dominant knowledge practices taken up in her creative writing degree course is shown; and accordingly her rather peripheral self-positioning in the social structure of this local literature reader community is implied.

4.1.1.3.3 Comparisons between Fai and Angeles’s I-statement identity constructions

Previously, I have argued that Angeles, through expressing her individual emotional responses to various issues relating to creative writing, reveals her identification with the particular interests or knowledge practices of specific sub-groups of creative writers, thus self-fashioning herself as a creative writer of certain qualities. In a similar vein, Angeles, when negotiating her reader identity, expresses her positive or negative feelings toward specific books or specific discursal/ideational expressions of literature and contrasts her own direct and emotionally-oriented reactions to literature with those ‘intellectual comments’ made by other members in her local community of literature readers. By doing so, Angeles showed her identifications or disagreements, not only with particular values or ideologies possessed by the macro community of people who read literature in English, but also with a specific knowledge practice legitimized by the local and tangible community of her creative writing course. In this manner, Angeles constructs herself as a literature reader with certain qualities. To highlight the third global trend that I have observed in Table 4.1, namely that discernible differences can still be observed in the I-statement strategies employed by the fifteen participants

in their identity constructions, now let us recall the discursial strategies adopted by Fai in negotiating his identities. Fai shows intensity in intentionally making rational and objective I-statements illuminating various facets of his cognition and also in making evaluative statements on his self-perceived strengths and weaknesses in fulfilling certain social identities (see section 4.1.1.3.1). In particular, Fai spoke about his rather long-term and characteristic ‘constraints, limitations, and problems’ and ‘abilities, successes, and achievements’. His self-evaluation in these terms implies his awareness of the divergences (thus weaknesses) and convergences (thus strengths) *between* his own performances or abilities *and* particular conventions, values, or knowledge practices sanctioned by certain CoPs, broad or intimate, e.g. the CoPs of student writers or of multilingual speakers or language learners. Compared to the rather self-examinational and self-evaluative I-statement strategy employed by Fai in signifying his identification or alignment with certain values, conventions, or knowledge practices associated with particular CoPs, the intensity shown by Angeles in making the concrete and self-empowering ‘Actions & Experiences’ I-statements and the subjective ‘Feelings & Affect’ I-statements portrays her as a self-governed, expressive and idiosyncratic individual.

4.1.1.4 Summary of the three global trends shown in the I-statement coding results

So far, I have illustrated with examples the three global trends that I have observed in Table 4.1 which displays the fifteen participants’ I-statement coding results, i.e. 1) the ‘Actions & Experiences’ and the ‘Cognition’ I-statements taking leading shares in each of the fifteen participants’ I-statement total, 2) in addition, for most of the participants, the ‘Actions & Experiences’ I-statements taking an

evidently larger proportion than the ‘Cognition’ I-statements, and 3) the existence of perceptible differences among the fifteen participants’ I-statement coding results and consequently an indication of the varied discursual measures employed by the participants in representing their autobiographical identities. In what follows, I will move on to present the coding results of the fifteen participants’ think-aloud protocols and discuss the global trends I have observed in such analysis results. Then, I will explain how I have categorized the fifteen participants into Four Camps of writers based on my observation of the coding results of their think-aloud protocols. The Four Camps of writers are established through *comparing* the percentages respectively taken by each participant’s major writing activities (i.e. planning, composing, monitoring, and revising) with the equivalents taken by the other participants.

4.2. The coding results of the fifteen participants’ think-aloud protocols

The coding results of the fifteen participants’ think-aloud protocols, generated in the autobiographical writing task and the prompted writing task (for details of these two story writing tasks, see sections 3.2.2.2.1 and 3.2.2.2.2), are displayed in Table 4.2 below. As shown in Table 4.2, regarding the percentages taken by each major writing activity (i.e. Planning, Composing, Monitoring, and Revising) performed by the fifteen participants in each writing task, those among the top four highest are framed in boxes and those among the bottom four lowest are coloured in grey shades.

Table 4.2

The coding results of the fifteen participants' think-aloud protocols generated in the autobiographical writing task and the prompted writing task

Participants 1-5	Jingjing		Marjorie		Derek		Dong		Eliza	
Task approach	autobio	prompt	autobio	prompt	autobio	prompt	autobio	prompt	autobio	prompt
Total Think-aloud Units	428	276	231	193	333	151	104	64	261	242
Planning	9.8%	12.0%	7.4%	21.2%	17.1%	13.9%	5.8%	12.5%	6.1%	5.4%
Idea-generating of local event	3.3%	3.6%	0.4%	7.8%	6.3%	4.6%	2.9%	3.1%	0.4%	0.4%
Idea-generating of global event	0.2%	0%	0.4%	0.5%	0%	0%	0%	0%	0%	0.4%
Looking for vocabulary	0%	0%	1.7%	1.0%	1.2%	0.7%	0%	1.6%	1.1%	2.1%
Looking for ideas	0.2%	1.4%	2.6%	0.5%	0.3%	0%	0%	0%	0%	0%
Looking for grammar	0%	0%	0%	1.0%	0.3%	0%	0%	0%	0.4%	0%
Looking for phrasing	0%	0%	0.4%	0%	0.3%	1.3%	0%	0%	0.8%	0%
Goal-setting on local event	3.5%	2.9%	1.3%	10.4%	8.4%	6.0%	2.9%	6.3%	1.5%	1.7%
Goal-setting on global event	2.1%	3.3%	0.4%	0%	0%	0%	0%	1.6%	0%	0.4%
Goal-setting on literary technique	0.5%	0%	0%	0%	0.3%	0.7%	0%	0%	0.4%	0%
Goal-setting on text format	0%	0%	0%	0%	0%	0%	0%	0%	0%	0.4%
Goal-setting on phrasing	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Goal-setting on grammar	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Reviewing one's notes	0%	0.7%	0%	0%	0%	0.7%	0%	0%	1.5%	0%
Composing	63.1%	61.2%	53.2%	56.0%	57.7%	60.3%	66.3%	75.0%	51.0%	54.1%
Tentative formulations	5.1%	5.4%	2.6%	1.6%	8.7%	7.3%	0%	0%	6.9%	10.7%
Verbalizing one's writing	28.7%	29.0%	26.4%	31.6%	31.8%	27.8%	38.5%	40.6%	21.8%	21.9%
Reading what's been written down	29.2%	24.6%	24.2%	20.7%	17.1%	23.8%	27.9%	31.3%	22.2%	20.7%
Reviewing the prompt	0%	2.2%	0%	2.1%	0%	1.3%	0%	3.1%	0%	0.8%
Monitoring	15.9%	14.5%	29.4%	19.2%	18.6%	18.5%	14.4%	7.8%	19.2%	18.2%
Goal-setting on writing procedures	0.7%	0%	0.9%	0%	0.9%	1.3%	1.0%	0%	0.8%	0%
Checking word count	0.2%	0.7%	0%	0%	0.6%	1.3%	1.0%	1.6%	0.8%	2.9%

Evaluating content or ideas	5.4%	3.6%	3.9%	5.7%	1.5%	1.3%	2.9%	3.1%	2.7%	1.7%
Evaluating phrasing	1.2%	1.1%	5.2%	1.6%	3.0%	2.6%	0%	0%	5.7%	0.8%
Evaluating vocabulary	2.1%	0.7%	4.8%	3.6%	1.8%	3.3%	1.9%	0%	3.8%	4.1%
Evaluating grammar	0.2%	0.7%	0.9%	2.1%	0.3%	3.3%	2.9%	0%	0.8%	0.8%
Evaluating literary technique	0.5%	0.4%	0%	0%	0.6%	0%	0%	0%	0%	0%
Evaluating text format	0.5%	0.7%	0%	0%	0.6%	0%	0%	0%	0.4%	0.8%
Commenting on writing procedures	1.2%	1.8%	2.6%	1.0%	1.5%	0.7%	2.9%	3.1%	1.9%	1.7%
Commenting on content or ideas	3.3%	2.9%	6.1%	3.1%	3.9%	0.7%	0%	0%	0.4%	1.2%
Commenting on grammar	0.2%	0.7%	0.4%	0.5%	0.3%	1.3%	0%	0%	0%	0%
Commenting on literary technique	0.2%	0.7%	0%	0%	0.6%	0%	1.0%	0%	0%	0%
Commenting on vocabulary	0%	0%	0.4%	0.5%	0.9%	0%	0%	0%	0.4%	1.2%
Commenting on phrasing	0%	0%	0%	0.5%	1.2%	1.3%	0%	0%	0.4%	0%
Commenting on text format	0%	0%	0%	0%	0%	0%	1.0%	0%	0.4%	2.1%
Other comments	0.2%	0.4%	4.3%	0.5%	0.9%	1.3%	0%	0%	0.8%	0.8%
Revising	11.2%	12.3%	10.0%	3.6%	6.6%	7.3%	13.5%	4.7%	23.8%	22.3%
Trying alternative phrasing	2.6%	2.2%	0.9%	1.0%	0.9%	0.7%	2.9%	0%	6.9%	9.1%
Trying alternative vocabulary	0.9%	1.4%	1.7%	0%	0.9%	0.7%	0%	1.6%	2.7%	1.7%
Trying alternative grammar	0.2%	1.4%	0.4%	0%	0.9%	0.7%	0%	0%	2.7%	0.4%
Trying alternative content	0.2%	0.4%	0%	0%	0.6%	0.7%	0%	0%	1.1%	2.9%
Revising phrasing	3.3%	2.2%	3.0%	1.0%	0.6%	1.3%	2.9%	1.6%	5.0%	5.0%
Revising content	2.3%	2.5%	0%	0%	1.5%	0%	1.9%	0%	1.1%	2.9%
Revising grammar	1.2%	1.1%	2.6%	0.5%	0.9%	2.0%	5.8%	1.6%	1.9%	0.4%
Revising vocabulary	0.2%	0.7%	0.9%	0.5%	0%	1.3%	0%	0%	1.1%	0%
Revising text format	0.2%	0.4%	0.4%	0.5%	0.3%	0%	0%	0%	1.1%	0%

Participants 6-10	Anna		Sebastian		Yi		Teri		Fai	
Task approach	autobio	prompt	autobio	prompt	autobio	prompt	autobio	prompt	autobio	prompt
Total Think-aloud Units	209	163	561	451	250	354	486	445	470	366
Planning	9.1%	8.6%	13.5%	10.4%	20.0%	9.6%	11.9%	15.7%	11.9%	9.8%
Idea-generating of local event	4.8%	4.3%	1.1%	2.0%	8.4%	3.4%	2.7%	4.9%	2.1%	3.6%
Idea-generating of global event	0%	0%	0%	0%	1.2%	0%	0.4%	0.2%	0%	0%
Looking for vocabulary	0.5%	0.6%	3.2%	1.6%	0%	0.6%	0.2%	0.2%	1.5%	0.3%
Looking for ideas	0%	0%	0.2%	0.2%	1.2%	2.0%	1.4%	0.7%	0%	0%
Looking for grammar	1.0%	0%	0.2%	0.2%	0%	0%	0.2%	0.2%	0%	0%
Looking for phrasing	0%	0.6%	0.5%	1.1%	0%	0.3%	0%	0%	0.6%	0.3%
Goal-setting on local event	2.9%	1.8%	7.0%	4.9%	6.4%	2.8%	3.1%	4.9%	6.8%	5.2%
Goal-setting on global event	0%	0.6%	0.2%	0%	2.8%	0.3%	2.5%	0.9%	0.6%	0.3%
Goal-setting on literary technique	0%	0%	1.1%	0.4%	0%	0%	0.6%	0.7%	0.2%	0%
Goal-setting on text format	0%	0.6%	0%	0%	0%	0%	0%	0.7%	0%	0%
Goal-setting on phrasing	0%	0%	0.2%	0%	0%	0%	0%	0%	0%	0%
Goal-setting on grammar	0%	0%	0%	0%	0%	0.3%	0%	0%	0%	0%
Reviewing one's notes	0%	0%	0%	0%	0%	0%	0.8%	2.2%	0%	0.3%
Composing	54.5%	58.3%	52.6%	60.8%	45.2%	61.9%	60.9%	57.3%	54.7%	53.0%
Tentative formulations	0.5%	1.2%	2.7%	8.2%	3.6%	4.2%	3.9%	2.7%	4.7%	4.1%
Verbalizing one's writing	27.8%	27.6%	28.7%	27.5%	22.8%	30.2%	25.3%	24.0%	19.8%	19.9%
Reading what's been written down	26.3%	28.2%	21.2%	23.7%	18.8%	25.4%	31.7%	30.3%	30.2%	29.0%
Reviewing the prompt	0%	1.2%	0%	1.3%	0%	2.0%	0%	0.2%	0%	0%
Monitoring	18.7%	19.6%	22.2%	16.6%	14.8%	6.5%	17.7%	18.7%	8.1%	4.6%
Goal-setting on writing procedures	2.9%	1.2%	1.1%	1.6%	0.4%	0%	0.8%	0.9%	2.1%	0.5%
Checking word count	1.9%	2.5%	0%	0%	0%	0%	0.8%	1.3%	0.2%	0.3%
Evaluating content or ideas	4.3%	4.3%	4.5%	5.1%	8.8%	2.5%	5.6%	4.7%	0.6%	1.4%
Evaluating phrasing	3.8%	4.9%	3.0%	3.1%	0.4%	0.6%	2.5%	2.2%	1.1%	0%
Evaluating vocabulary	1.4%	0.6%	7.1%	2.0%	0.8%	1.1%	1.0%	2.0%	0.6%	0%
Evaluating grammar	2.9%	4.9%	1.6%	0.2%	0.4%	0.6%	1.6%	0.7%	0.4%	0%

Evaluating literary technique	0%	0%	0.2%	0%	0%	0.3%	0.2%	1.1%	0%	0%
Evaluating text format	0%	0%	0%	0.2%	0.4%	0%	0.8%	0.4%	0%	0%
Commenting on writing procedures	0.5%	0%	2.1%	1.3%	0.8%	0.6%	1.4%	1.6%	1.7%	0.8%
Commenting on content or ideas	0%	0%	1.2%	1.1%	2.4%	0.8%	1.0%	2.2%	0.4%	1.4%
Commenting on grammar	0%	0%	0.2%	0%	0%	0%	0%	0%	0.4%	0%
Commenting on literary technique	0%	0%	0%	0.9%	0%	0%	0%	0.2%	0%	0.3%
Commenting on vocabulary	0%	0%	0.5%	0.2%	0%	0%	0.6%	0.2%	0%	0%
Commenting on phrasing	0%	0%	0.4%	0.7%	0%	0%	0.2%	0.4%	0%	0%
Commenting on text format	0%	0%	0.2%	0%	0%	0%	0.4%	0%	0%	0%
Other comments	1.0%	1.2%	0.7%	0.2%	0.4%	0%	0.6%	0.4%	0.4%	0%
Revising	17.7%	13.5%	11.1%	12.2%	20.0%	22.0%	9.5%	8.3%	25.3%	32.5%
Trying alternative phrasing	1.9%	0.6%	2.3%	2.9%	2.4%	1.7%	2.7%	1.3%	3.6%	6.3%
Trying alternative vocabulary	0%	0.6%	2.7%	2.0%	0.4%	1.4%	1.0%	0.4%	0.6%	0.3%
Trying alternative grammar	0.5%	0.6%	0.5%	0.4%	0.4%	0.6%	0.2%	0.4%	0.9%	0.3%
Trying alternative content	0.5%	0%	0.4%	1.8%	1.6%	1.1%	0.8%	0.4%	1.1%	1.4%
Revising phrasing	5.3%	3.7%	1.6%	1.6%	7.2%	8.8%	1.2%	1.3%	7.2%	12.3%
Revising content	3.8%	3.1%	0.9%	1.1%	6.8%	4.2%	0.8%	2.5%	4.7%	8.7%
Revising grammar	3.8%	0%	1.8%	1.6%	0.4%	1.1%	1.9%	0.9%	6.4%	2.5%
Revising vocabulary	0%	1.8%	0.7%	0.4%	0.8%	2.8%	0.2%	0%	0.9%	0.8%
Revising text format	1.9%	3.1%	0.2%	0.4%	0%	0.3%	0.6%	0.9%	0%	0%

Participants 11-15	Teng		Angeles		Ankita		Ho		Maggie	
Task approach	autobio	prompt	autobio	prompt	autobio	prompt	autobio	prompt	autobio	prompt
Total Think-aloud Units	200	162	611	425	512	420	122	86	356	243
Planning	1.5%	1.9%	5.2%	9.6%	2.7%	4.5%	18.0%	29.1%	3.9%	1.6%
Idea-generating of local event	1.5%	0%	2.8%	3.8%	0.8%	3.6%	1.6%	3.5%	2.2%	0.4%
Idea-generating of global event	0%	0%	0%	0%	0%	0%	3.3%	4.7%	0%	0%
Looking for vocabulary	0%	0.6%	0.7%	0.7%	1.4%	0.2%	0%	0%	0%	0%
Looking for ideas	0%	0%	0%	0.2%	0.2%	0%	0%	1.2%	0%	0%
Looking for grammar	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Looking for phrasing	0%	0%	0%	0.2%	0%	0%	0%	0%	0.6%	0%
Goal-setting on local event	0%	1.2%	1.3%	4%	0%	0.2%	1.6%	2.3%	0%	0.8%
Goal-setting on global event	0%	0%	0.2%	0.5%	0.2%	0.2%	4.9%	11.6%	0%	0%
Goal-setting on literary technique	0%	0%	0.3%	0%	0.2%	0.2%	3.3%	1.2%	0%	0%
Goal-setting on text format	0%	0%	0%	0%	0%	0%	1.6%	1.2%	0.3%	0%
Goal-setting on phrasing	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Goal-setting on grammar	0%	0%	0%	0.2%	0%	0%	0%	0%	0%	0%
Reviewing one's notes	0%	0%	0%	0%	0%	0%	1.6%	3.5%	0.8%	0.4%
Composing	67.5%	75.3%	52.0%	59.1%	46.5%	61.0%	40.2%	40.7%	57.6%	63.8%
Tentative formulations	5.5%	8.0%	7.2%	7.8%	1.6%	2.6%	0.8%	0%	3.1%	3.3%
Verbalizing one's writing	29.5%	36.4%	15.5%	25.4%	13.3%	24.3%	13.1%	24.4%	21.1%	24.7%
Reading what's been written down	32.5%	29.6%	29.3%	24.9%	31.6%	33.3%	26.2%	11.6%	33.4%	35.8%
Reviewing the prompt	0%	1.2%	0%	0.9%	0%	0.7%	0%	4.7%	0%	0%
Monitoring	12.5%	9.3%	14.2%	13.6%	15.8%	10.0%	20.5%	29.1%	15.4%	3.3%
Goal-setting on writing procedures	0.5%	0.6%	0.7%	0.7%	0.6%	0.5%	4.9%	4.7%	5.3%	2.1%
Checking word count	1.5%	1.2%	0%	0.2%	1.0%	0.5%	4.1%	3.5%	0.6%	0.4%
Evaluating content or ideas	1.5%	0%	2.5%	4.2%	2.9%	2.9%	0.8%	9.3%	2.2%	0%
Evaluating phrasing	0%	0%	4.1%	2.6%	5.3%	3.6%	0.8%	0%	2.2%	0%
Evaluating vocabulary	0.5%	0%	2.8%	0.9%	2.5%	0.2%	0%	0%	0.6%	0%
Evaluating grammar	4.5%	4.3%	1.0%	1.9%	1.6%	1.0%	0.8%	1.2%	0%	0%

Evaluating literary technique	0%	0%	0.2%	0%	0.2%	0%	0%	0%	0%	0%
Evaluating text format	0%	0%	0.5%	0.2%	0.4%	0%	2.5%	0%	0%	0.4%
Commenting on writing procedures	2.0%	2.5%	0%	0.7%	0.2%	0.2%	3.3%	3.5%	3.9%	0%
Commenting on content or ideas	0%	0%	0.3%	0.9%	0.4%	1.0%	0%	4.7%	0%	0%
Commenting on grammar	0%	0%	0.7%	0.5%	0%	0%	0.8%	0%	0%	0%
Commenting on literary technique	0%	0%	0.2%	0%	0%	0%	0%	0%	0%	0%
Commenting on vocabulary	0%	0%	0.2%	0.2%	0%	0%	0%	1.2%	0.3%	0%
Commenting on phrasing	0%	0%	0.2%	0%	0.2%	0%	0.8%	0%	0%	0%
Commenting on text format	0%	0%	0.8%	0%	0.4%	0%	1.6%	0%	0%	0%
Other comments	2.0%	0.6%	0.3%	0.5%	0.2%	0.2%	0%	1.2%	0.3%	0.4%
Revising	18.5%	13.6%	28.5%	17.6%	35.0%	24.5%	21.3%	1.2%	23.0%	31.3%
Trying alternative phrasing	2.5%	1.2%	7.2%	3.8%	9.2%	5.2%	1.6%	0%	5.3%	4.1%
Trying alternative vocabulary	0.5%	0.6%	2.8%	0.7%	4.1%	2.1%	0%	0%	0.3%	2.1%
Trying alternative grammar	0%	1.2%	0.5%	0.2%	1.4%	2.4%	0%	0%	0%	0.8%
Trying alternative content	0.5%	0.6%	3.1%	1.9%	0.8%	0%	0%	0%	0.6%	0.4%
Revising phrasing	4.0%	2.5%	6.9%	3.8%	10.5%	7.9%	7.4%	0%	8.7%	11.1%
Revising content	3.5%	3.1%	2.9%	3.3%	3.3%	2.1%	4.1%	1.2%	5.9%	8.6%
Revising grammar	5.0%	3.7%	2.1%	2.4%	2.3%	2.9%	5.7%	0%	1.4%	3.7%
Revising vocabulary	1.0%	0%	1.1%	0.7%	2.3%	1.0%	0.8%	0%	0.8%	0.4%
Revising text format	1.5%	0.6%	1.8%	0.9%	1.0%	1.0%	1.6%	0%	0%	0%

4.2.1 Two global trends shown in the fifteen participants' think-aloud coding results

4.2.1.1 Global Trend One: '*Composing*' taking the largest share

Firstly, it can be seen that under the two story-writing task conditions, the '*Composing*' activity performed by the fifteen participants consistently takes the largest proportion among the four major writing activities (i.e. '*Planning*', '*Composing*', '*Monitoring*', and '*Revising*'), ranging from as low as 40.2% (participant Ho, in the autobiographical writing task) to as high as 75.0% (participant Dong, in the prompted writing task). Secondly, I have also observed in Table 4.2 that, regarding each of the fifteen individual writers, whichever the task condition, there is no visible pattern in terms of the ranking of the proportions taken by the other three major writing activities (i.e. '*Planning*', '*Monitoring*', and '*Revising*'). The percentages respectively taken by '*Planning*', '*Monitoring*', and '*Revising*' can vary considerably from one participant to another or can even differ within the same participant's two differently-conditioned cognitive writing processes. In what follows, I will elaborate on my above two observations through referring to some figures displayed in Table 4.2.

The first global trend that I have observed in Table 4.2 seems rather obvious and self-explanatory, i.e. that the '*Composing*' activity should be the major substance of the fifteen participants' cognitive writing processes whichever the task. Across the two writing tasks, the participants attend most often to this improvisational and explorative '*Composing*' activity which also fulfils the essential '*transcribing*' function, rather than to the structured and goal-oriented '*Planning*' activity, or the supervisory and controlling '*Monitoring*' activity, or the compensatory '*Revising*'

activity. Although the ‘*Composing*’ activity consistently takes the leading share in each participant’s think-aloud total across the two writing tasks, the exact composition of ‘*Composing*’, i.e. the respective percentages taken by its sub-categories, noticeably varies, either from individual to individual or from task to task. Individual-wise, for example, for participants Dong, Anna, Ankita, and Ho, whichever the task, their ‘*Composing*’ activities are primarily split between two sub-categories, i.e. ‘Verbalizing one’s writing’ and ‘Reading what’s been written down’. In contrast, for participants Angeles, Derek, and Eliza, whichever the task condition, their performances of ‘tentative formulations’, one sub-category of the ‘*Composing*’ activity, constantly take perceptible proportions (ranging from around 7.0% to around 10.0%) in their respective think-aloud total. It shows that these three participants spontaneously, purposefully, and also habitually tried out a series of possibilities and options, be they linguistic or ideational, before writing anything down. Furthermore, for some other participants, conspicuous task influences impacting on their ‘*Composing*’ activities can be seen. For participants Dong, Yi, Teng, Ankita, and Maggie, the percentages respectively taken by their ‘*Composing*’ activities change evidently across the two writing tasks; for example, in Dong and Yi’s cases, noticeable rises can be seen in their ‘*Composing*’ activities, from the respective 66.3% and 45.2% in the autobiographical task to the respective 75.0% and 61.9% in the constrained task.

So far, I have discussed the first global trend that I have observed in Table 4.2, i.e. that whichever the task condition, the ‘*Composing*’ activity consistently remained at the core of the fifteen L2 creative writers’ cognitive writing processes. So far, so predictable, but when I delved beneath this general observation and scrutinized the specifics of the subcategories of the participants’ ‘*Composing*’

activities, I found that the fifteen participants revealed their different writing ‘habitus’ (Bourdieu, 1992) concerning their ‘Composing’ activities: some concentrated on writing down what immediately occurred in their minds, some employed rereading as a ‘springboard’ (Roca de Larios, Murphy, and Manchón, 1999, p. 20) to generate the narrative flow, and some purposefully yet spontaneously performed verbal rehearsals before writing things down. I also discovered that certain participants’ ‘Composing’ activities are more perceptibly influenced by the changing of task conditions than the other participants’. In what follows, I will move on to illustrating with some figures the second global observation I have made regarding Table 4.2, i.e. the evident differences revealed in how ‘*Planning*’, ‘*Monitoring*’, and ‘*Revising*’ play their roles in different individuals’ two differently-conditioned story writing processes.

4.2.1.2 Global Trend Two: Evident differences revealed in the roles played by ‘*Planning*’, ‘*Monitoring*’, and ‘*Revising*’

The second observation I have previously made on Table 4.2 is that there is no universally shared pattern in terms of the ranking of the respective proportions taken by ‘*Planning*’, ‘*Monitoring*’, and ‘*Revising*’ in either writing task. However, my scrutiny of Table 4.2 indicates that six general features could be perceived in the configuration of the fifteen participants’ ‘*Planning*’, ‘*Monitoring*’, and ‘*Revising*’ activities. The *first* feature is represented by participant Jingjing. Under both writing tasks, her ‘*Planning*’, ‘*Monitoring*’, and ‘*Revising*’ activities have more or less equally engineered her cognitive writing processes, as the percentages respectively taken by these three major writing activities are relatively close (i.e. 9.8%, 15.9%,

and 11.2% in the autobiographical writing task, 12.0%, 14.5%, and 12.3% in the constrained writing task), indicating an *equilibrium* in her approach to creating stories under both task conditions. The *second* feature is represented by Derek and Teri. Their ‘*Planning*’ and ‘*Monitoring*’ activities consistently take a stronghold in their cognitive writing processes whichever the task, while their ‘*Revising*’ activities are weaker, suggesting their rather *proactive* approach towards creating their stories. The *third* feature is represented by participants Eliza, Anna, Teng, Angeles, and Ankita. Their ‘*Monitoring*’ and ‘*Revising*’ activities consistently take a leading position in their cognitive writing processes, while their ‘*Planning*’ activities are visibly less dominant, indicating a rather supervisory and retroactive approach towards their story writing. The *fourth* feature is represented by participants Fai and Maggie. Under both writing tasks, their ‘*Revising*’ activities unswervingly take the sole leading position in their cognitive writing processes with their ‘*Planning*’ and ‘*Monitoring*’ activities playing markedly subsidiary roles. This suggests a strong retroactive and compensatory approach towards creating their stories. The *fifth* feature is represented by participant Sebastian. Whichever the task, his cognitive writing process is constantly dominated by his ‘*Monitoring*’ activities while his ‘*Planning*’ and ‘*Revising*’ activities take smaller percentages in his think-aloud total. This indicates an evaluative and controlling approach towards creating his stories. The *sixth* approach is represented by participants Marjorie, Dong, Yi, and Ho. The respective configurations of their ‘*Planning*’, ‘*Monitoring*’ and ‘*Revising*’ activities change radically across the two story-writing tasks, indicating a strong task influence on their cognitive writing processes.

In the above, I have elaborated upon my two observations of the fifteen participants’ think-aloud coding results (Table 4.2), looking into the dominant

position occupied by ‘Composing’ and categorizing the configurations of the other three major writing activities. In doing so, I have employed *vertical* comparisons, i.e. treating each individual’s entire writing process as the unit of examination and comparison. In what follows, to accentuate the characteristic writing behaviours of the fifteen participants, I will conduct horizontal comparisons. That is, each major writing activity (i.e. ‘*Planning*’, ‘*Composing*’, ‘*Monitoring*’, and ‘*Revising*’) under a particular writing task is treated as the unit of examination and comparison and the percentages regarding this writing activity respectively taken by the fifteen participants are compared across the board. Consequently, as shown in Table 4.2, the top four percentages are framed in boxes and the bottom four are coloured in grey. It can be seen that, in horizontal comparisons, the focus is no longer put on how much weight one major writing activity exercises in an individual’s cognitive writing process against the other major writing activities, but rather on how *significant* or *noticeable* a participant’s certain major writing activity becomes when put under comparison with its counterparts exhibited in the other participants’ cognitive writing processes. Based on the results of these horizontal comparisons, my aim is to locate each writer’s conspicuous writing behaviours under the two writing tasks that quantitatively ‘stand out from the crowd’ of others. This data will enable me to attempt a categorization of this cohort of fifteen participants into camps of writers sharing similar characteristic writing processes. In the following, I shall explain how I have established the division of the Four Camps of Writers, i.e. the Planning Camp, the Composing Camp, the Revising Camp, and the Middle Camp, among the fifteen L2 creative writers.

4.2.2 The establishment of the ‘Four Camps of Writers’

The categorization below is based on the coding results of the fifteen participants’ think-aloud protocols generated in the two differently-conditioned story writing tasks.

4.2.2.1 Horizontal comparisons of each writing activity across the fifteen participants

The horizontal comparisons, conducted on the proportions taken by each major writing activity (i.e. Planning, Composing, Monitoring, and Revising) across the entire board of the fifteen participants, are represented in the boxes (i.e. the top four highest percentages) and the grey shades (i.e. the bottom four lowest percentages) marked in Table 4.2. Such horizontal comparisons identify the most conspicuous writing activity of each participant, i.e. the one which to the largest extent shows marked individual quantitative superiority over others. The most employed activity is seen as the participant’s ‘pillar writing activity’ (termed by me as such and will be used in this way from now on). The pillar writing activity ‘props up’ the writer’s whole cognitive writing process and plays a significant role in how the other three major writing activities function. In the following, I will explain in detail how I have identified each writer’s pillar writing activity and consequently how I have established the Four Camps of writers. Regarding each participant, I noted down the respective rankings taken by his/her four major writing activities after comparing each of them with their respective counterparts exhibited in the other participants’ cognitive writing processes. I aimed to establish a rank order of activities in terms of bands or groups; that is, does the percentage taken by this participant’s planning, or

composing, or monitoring, or revising activity rank among the top four highest, or among the middle seven, or among the bottom four lowest. Consequently, Table 4.3 was produced. In Table 4.3, with each major writing activity as the unit of examination, the rankings of the percentages respectively taken by the fifteen participants are displayed (The letter ‘A’ following the participants’ names refers to the autobiographical writing process; the letter ‘P’ refers to the prompted writing process. For some writers, a major writing activity ranks in the same league across the two writing tasks; and in such cases, the two ranking results are framed together in shaded boxes).

Table 4.3

The respective rankings of the fifteen participants’ Planning, Composing, Monitoring, and Revising writing activities

The writing activity of <u>Planning</u>:	
Top 4:	Marjorie P; Derek A, Derek P ; Sebastian A; Yi A; Teri P; Ho A, Ho P
Middle 7:	Jingjing A, Jingjing P ; Marjorie A; Dong A, Dong P ; Eliza A; Anna A, Anna P ; Sebastian P; Yi P; Teri A; Fai A, Fai P ; Angeles P
Bottom 4:	Eliza P; Teng A, Teng P ; Angeles A; Ankita A, Ankita P ; Maggie A, Maggie P
The writing activity of <u>Composing</u>	
Top 4:	Jingjing A; Dong A, Dong P ; Yi P; Teri A; Teng A, Teng P ; Maggie P
Middle 7:	Jingjing P; Marjorie A; Derek A, Derek P ; Anna A, Anna P ; Maggie A; Sebastian A, Sebastian P ; Teri P; Fai A; Angeles A, Angeles P ; Ankita P;
Bottom 4:	Marjorie P; Eliza A, Eliza P ; Yi A; Fai P; Ankita A; Ho A, Ho P
The writing activity of <u>Monitoring</u>	
Top 4:	Marjorie A, Marjorie P ; Eliza A; Anna P; Sebastian A; Teri P; Ho A, Ho P
Middle 7:	Jingjing A, Jingjing P ; Derek A, Derek P ; Eliza P; Anna A; Sebastian P; Yi A; Teri A; Teng P; Angeles P; Ankita A, Ankita P ; Maggie A
Bottom 4:	Dong A, Dong P ; Yi P; Fai A, Fai P ; Teng A; Angeles A; Maggie P

Continued on the next page

The writing activity of <u>Revising</u>	
Top 4:	<u>Eliza A, Eliza P</u> ; <u>Fai A, Fai P</u> ; Angeles A; <u>Ankita A, Ankita P</u> ; Maggie P
Middle 7:	<u>Jingjing A, Jingjing P</u> ; Dong A; <u>Anna A, Anna P</u> ; Sebastian P; <u>Yi A, Yi P</u> ; Teri P; <u>Teng A, Teng P</u> ; Angeles P; Ho A; Maggie A
Bottom 4:	<u>Marjorie A, Marjorie P</u> ; <u>Derek A, Derek P</u> ; Dong P; Sebastian A; Teri A; Ho P

My focus in identifying the participants' 'pillar writing activity' is put on their 'Planning', 'Composing', and 'Revising' activities, as I see these three writing activities as the candidates for propelling the movement of the writers' cognitive writing processes. That is to say, the impetus which engineers the participants' story-writing processes could be the organized and goal-oriented 'Planning' activity, or the spontaneous and improvisational 'Composing' activity, or the meticulous and compensatory 'Revising' activity. However, on the other hand, the 'Monitoring' activity (i.e. evaluative comments, or any kind of metacomments) which constitutes writers' metacognitive executions, as I have perceived, cannot by itself propel the dynamic process which brings about the formation of the story. Thus, the 'Monitoring' activity is considered as attaching to any of the other three major writing activities for the effect of strengthening that particular writing activity's 'pillar' function. A participant's pillar writing activity is identified in the following procedures. Regarding each participant's autobiographical and prompted writing processes, there is one major writing activity, among Planning, Composing, and Revising, which generally and consistently ranks higher than the other two major writing activities have done (as shown in Table 4.3). A participant's 'pillar' writing activity should rank in the Top Four range, at least in one of the two story-writing processes (i.e. under the autobiographical and the prompted tasks). On the other hand, a participant's 'non-pillar' writing activities performed in the two story-writing

processes, by and large, locate in the Middle Seven and Bottom Four ranges. Analysis revealed the categories identified below.

4.2.2.2 The Planning Camp writers

Firstly, there are the Planning Camp writers, such as participants Derek and Ho. For example, in Table 4.3 it can be seen that these two writers' 'Planning' activities, performed under both writing tasks, rank in the Top Four range, showing a consistently strong orientation toward steering their story creation processes through the focused and organized *planning* activities. Meanwhile, it can also be seen that Derek and Ho's 'Composing' and 'Revising' activities, performed under both writing tasks, rank in the Bottom Four and Middle Seven ranges, indicating that their story writing processes rely visibly less strongly than those of some other participants' upon the spontaneous *composing* activities and the retroactive and compensatory *revising* activities. Derek and Ho's cognitive writing processes represent the archetype of the Planning Camp writers' writing behaviours.

4.2.2.3 The Revising Camp writers

Secondly, there are the Revising Camp writers, such as Eliza and Ankita. In Table 4.3, it can be seen that in the two differently-conditioned story writing processes these two writers' 'Revising' activities rank consistently high in the Top Four range, and meanwhile their 'Planning' and 'Composing' activities situate mostly in the Bottom Four league. The indication is that in order to achieve the materialization of their stories these two writers tended to firstly write down what

was naturally occurring in their mind at the moment of writing which, hence, was preceded by limited use of the structured and focused *planning* activities. However, the retroactive and meticulous *revising* activities are crucial to these two writers' story writing processes in that through such regular and persistent revising behaviours they managed to refine the somewhat unpolished ideational or discursal foundations of their stories previously composed out of spontaneity. Eliza and Ankita's cognitive writing processes strongly represent the Revising Camp writers' writing behaviours.

4.2.2.4 The Composing Camp writers

Thirdly, there are the Composing Camp writers, such as Dong and Teng. In Table 4.3, we can see that, in the two differently-conditioned story writing processes, these two writers' 'Composing' activities rank consistently high in the Top Four range, and meanwhile their 'Planning' and 'Revising' activities situate mostly in the Middle Seven and Bottom Four ranks. The suggestion from above is that Dong and Teng not only habitually took advantage of their naturally-flowing inspirations, but, different from the Revising Camp writers, they also constantly relied on the spontaneous and improvisational *composing* activities to crystalize their stories. In their cognitive writing processes under the two tasks, their *composing* activities, compared to many of the other participants', are preceded by evidently less purposeful *planning* and meanwhile also followed by less retroactive and refining *revising*.

4.2.2.5 The Middle Camp writers

Fourthly, there is the Middle Camp, which consists of two types of writers. Regarding the first type, there are participants Anna and Jingjing whose ‘Planning’, ‘Composing’, and ‘Revising’ activities essentially rank in the Middle Seven range whichever the task; and thus for these two writers, no ‘pillar writing activity’ ever perceptibly stands out. The indication is that Anna’s and Jingjing’s story creation processes under both writing tasks are possibly steered by these three major writing activities together on a collaborative basis. Regarding the second type, there is participant Yi, whose writing behaviours are visibly influenced by the task conditions, i.e. the immediate context. The ranking results of Yi’s ‘Planning’, ‘Composing’, and ‘Revising’ activities (see Table 4.3) suggest a changing of the ‘pillar writing activity’ when the task condition is changed. In Yi’s autobiographical writing process, the ‘pillar writing activity’ seems to be his ‘Planning’ activity as it ranks in the Top Four range and his ‘Composing’ and ‘Revising’ activities rank respectively in the Bottom Four and the Middle Seven ranges. However, in Yi’s prompted writing process, the ‘pillar writing activity’ seems to be his ‘Composing’ activity as it ranks in the Top Four Range and both his ‘Planning’ and ‘Revising’ activities rank in the Middle Seven range.

4.2.2.6 Summary of the four Camps of writers

Thus, using the analysis method illustrated above, Four Camps of writers, i.e. the Planning Camp, the Composing Camp, the Revising Camp, and the Middle Camp, are established among the fifteen participants. The results are shown below in Table

4.4.

Table 4.4

The Four Camps of writers

The Planning Camp	Derek, Ho, Marjorie, Teri, Sebastian
The Composing Camp	Dong, Teng
The Revising Camp	Fai, Ankita, Eliza, Maggie, Angeles
The Middle Camp	Yi, Anna, Jingjing

These Four Camps reflect four general types of writing ‘habitus’ among the fifteen L2 creative writers and represent the rather stable and unswerving side of the participants’ instantiations of their emergent identities sustained across the different task conditions. In the next section, I will explore if any pattern could be found among the Four Camps’ I-statement coding results; that is to say, I will look for the connection between the fifteen participants’ discorsal constructions of their autobiographical identities and the relatively stable performances of their emergent identities.

4.3 Relationships between the participants’ discorsal constructions of their autobiographical identities and habitual instantiations of their emergent identities

Previously, I have conducted horizontal comparisons respectively on two sources of data: participants’ I-statement coding results and their think-aloud coding results. On this basis I have indicated the top four percentages in frames and the bottom four percentages in the grey shades marked in both Table 4.2 and Table 4.3. My establishment of the connection between the participants’ autobiographical identities

constructed in the in-depth interviews and their emergent identities instantiated in the cognitive writing processes is based on the horizontal comparisons respectively conducted on the above mentioned two sources of data.

As I have previously explained, in the horizontal comparisons, a specific coding category becomes the unit of examination and comparisons are conducted horizontally across the entire board of the fifteen participants concerning this particular coding category. My reason for choosing the horizontal comparisons over the vertical comparisons is as follows. In the vertical comparisons (previously exemplified in sections 4.2.1.1 and 4.2.1.2), each individual is treated as the unit of examination and comparisons are conducted vertically among the analysis results of different categories in the coding scheme of a specific source of data regarding this particular individual. The vertical comparisons focus exclusively on each individual and are thus advantageous in examining the significance different types of I-statements constitute in this individual's representation of his/her life history or the proportions different writing behaviours exercise in this individual's cognitive writing processes. However, it is the horizontal comparisons, not the vertical comparisons, which can include the entire cohort of fifteen participants in the same broad picture. For example, one participant might be perceived as employing a proactive approach in his/her story-writing processes if we vertically compare the percentages respectively taken by this writer's '*Planning*' and '*Revising*' activities and conclude that the former writing activity plays a more conspicuous role than the latter in navigating this writer's cognitive writing process. However, when the percentage occupied by this writer's '*Planning*' activity is compared horizontally with its counterparts exhibited in the other participants' cognitive writing processes, a new picture might emerge. That is to say, this writer's '*Planning*' activity might

turn out to fall under the Middle Seven or even the Bottom Four range and hence, this writer could no longer be classified as a proactive writer as a result of such horizontal comparison conducted across the whole board of the fifteen participants.

4.3.1 Category-by-category comparisons of the Four Camps' I-statement coding results

The specific procedures of investigating the connection *between* the fifteen participants' quantitative I-statement *and* their think-aloud coding results are explained below. Previously, based on my examinations of the distribution of each individual participant's major writing activities in the Top Four, Middle Seven, and Bottom Four ranges, the Four Camps of Writers were established, i.e. the Planning Camp, the Composing Camp, the Revising Camp, and the Middle Camp (see Table 4.4). I then compared the Four Camps of Writers' I-statement coding results category by category. The results are displayed in ten line charts as shown in Figure 4.1 below.

In Figure 4.1, the ten line charts respectively focus on the ten I-statement categories (i.e. Actions & Experiences, Passive, States, etc.); each line of a specific colour represents a particular Camp; and each dot in each line represents a particular participant falling under that Camp, to be more specific, the specific percentage taken by that writer's particular type of I-statements. It should be noted that in the ten line charts displayed in Figure 4.1, regarding each of the four lines which represents a particular Camp of writers, there is no particular arrangement as for which participant's result comes first, or second, or third, yet the specific dot in each line, throughout the ten line charts, consistently corresponds to the same participant.

In addition, the sequence for writers in each line is the same as the sequence in which writers are displayed in each Camp in Table 4.4. Finally, the reason I threaded the dots into lines, rather than leaving them in the form of scattering dots of different colours, is that I consider lines a more effective form of demonstrating the differences among the Four Camps' I-statement coding results and thus highlighting any pattern revealed in such horizontal comparisons. The ultimate aim is to see the connection between the participants' particularly characterized writing behaviours and the particularly characterized configuration of their various I-statement types.

Figure 4.1

The category-by-category comparisons of the Four Camps of writers' I-statement coding results

Figure 4.1a

Actions & Experiences

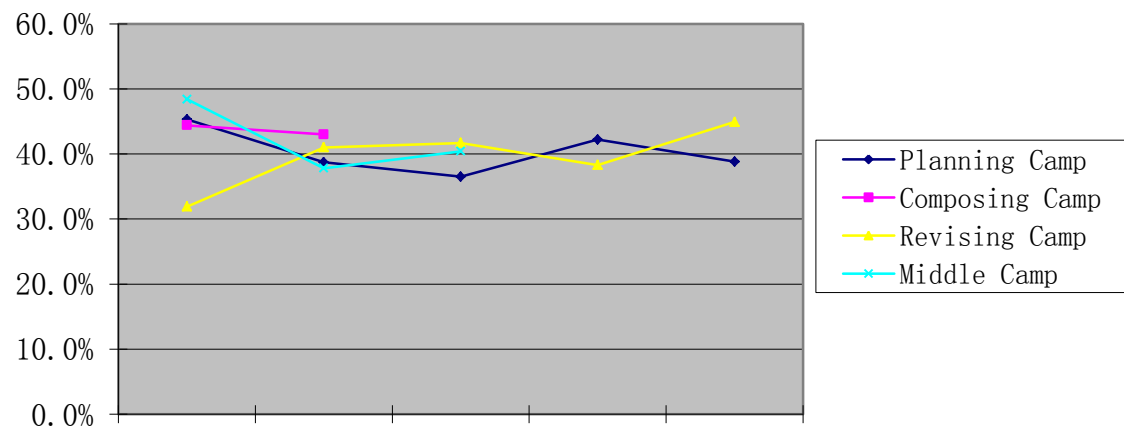


Figure 4.1b

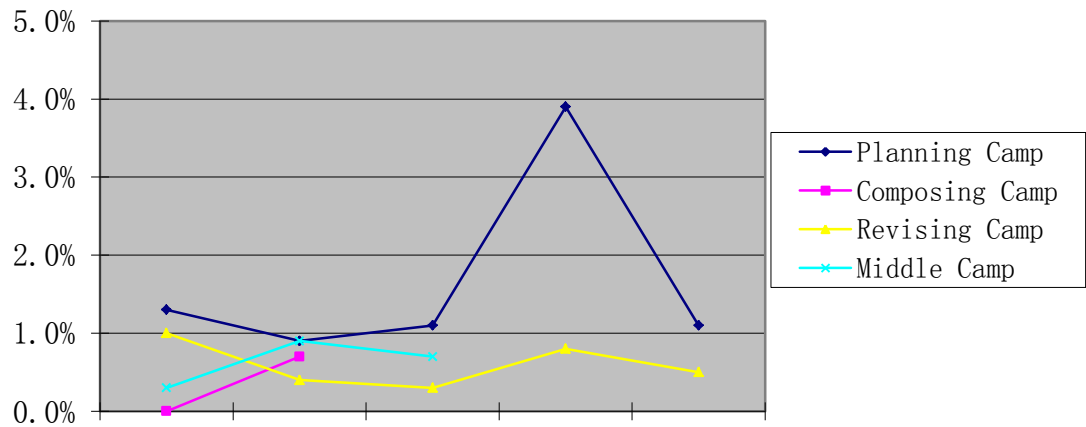
Passive

Figure 4.1c

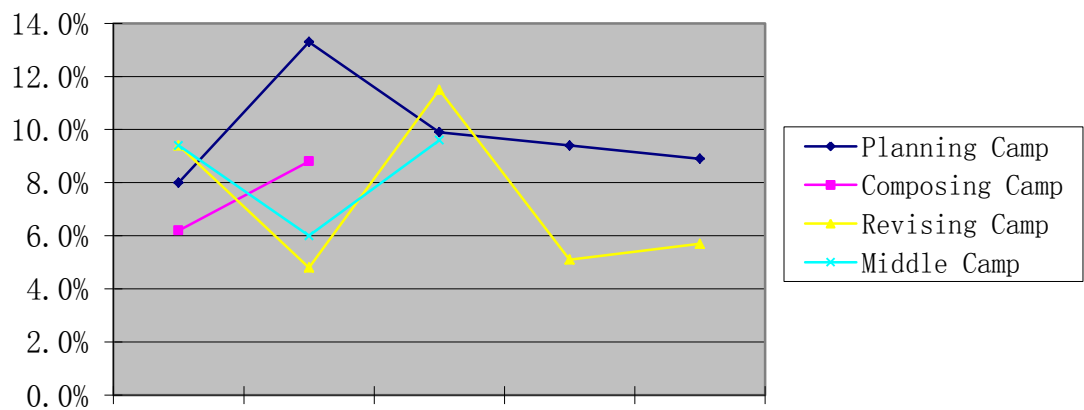
States

Figure 4.1d

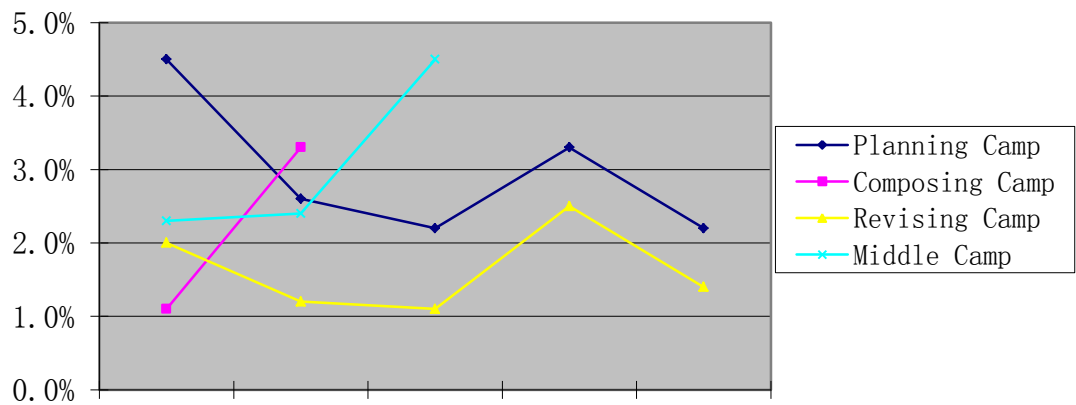
Affordances & Relations

Figure 4.1e

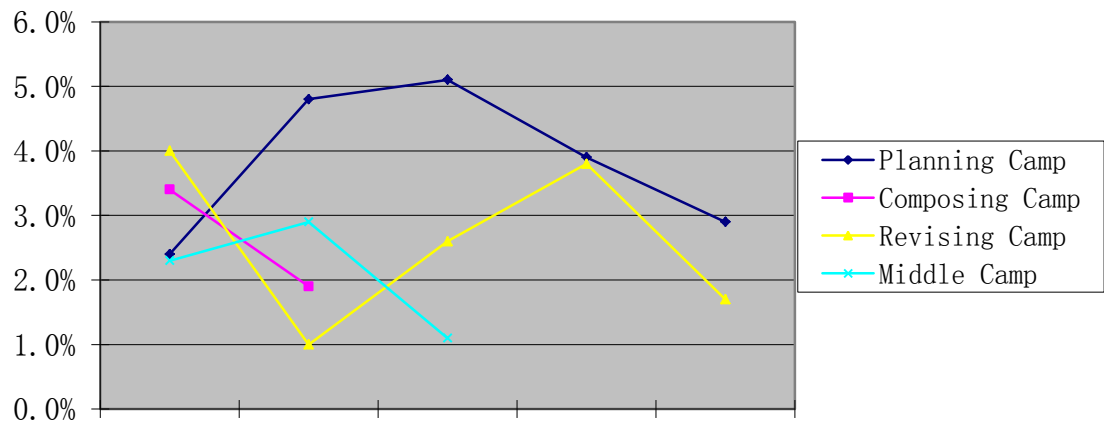
Abilities, Successes & Achievements

Figure 4.1f

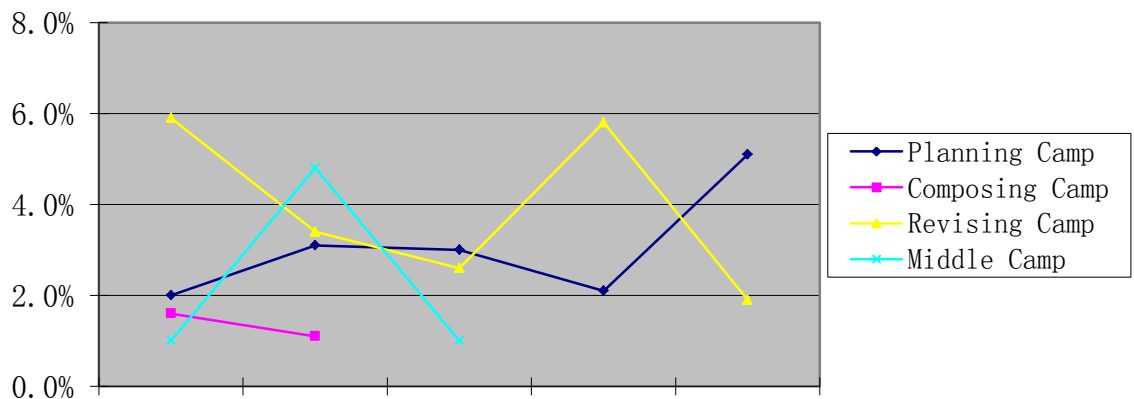
Constraints, Limitations and Problems

Figure 4.1g

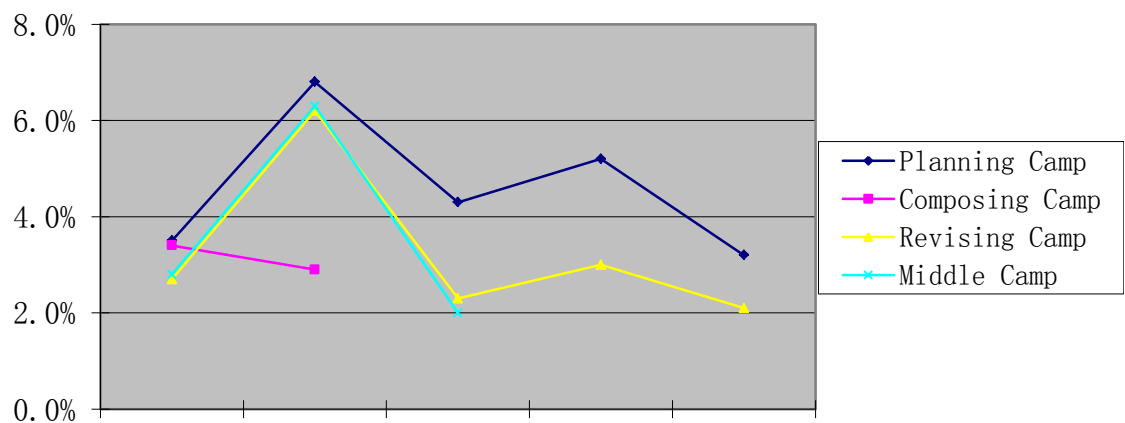
Obligations, Self-regulations, & Requisite

Figure 4.1h

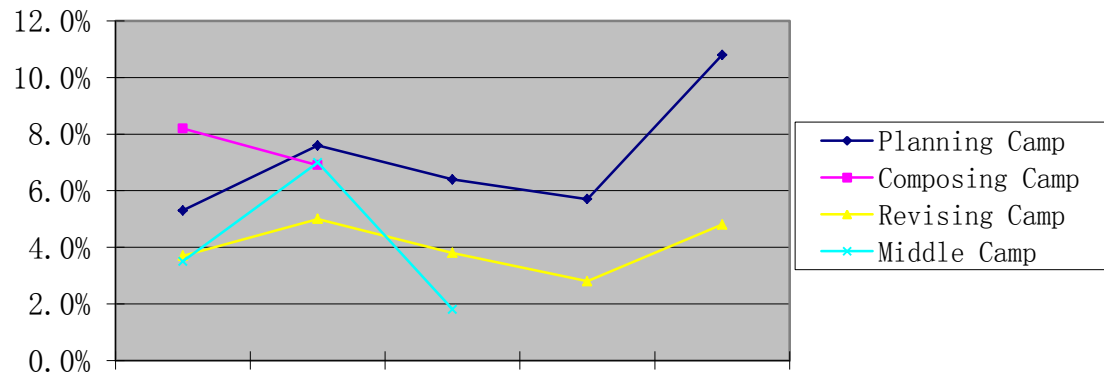
Desire & Intentions

Figure 4.1i

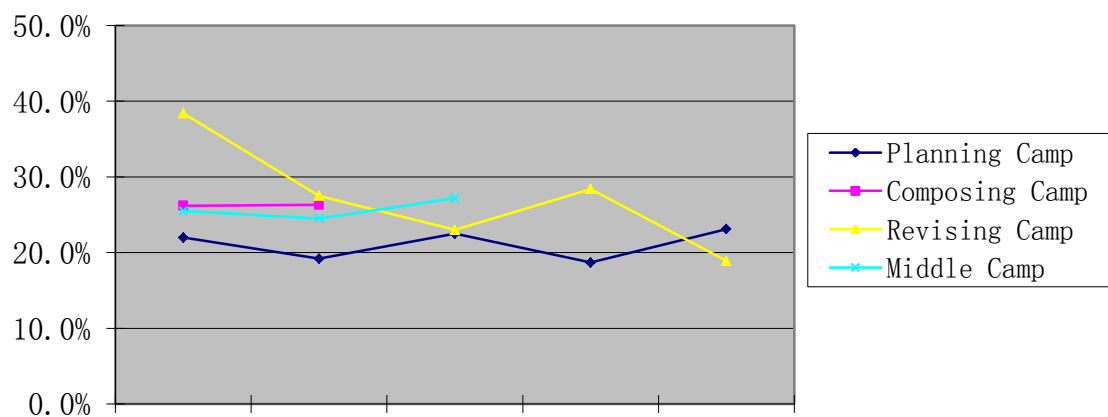
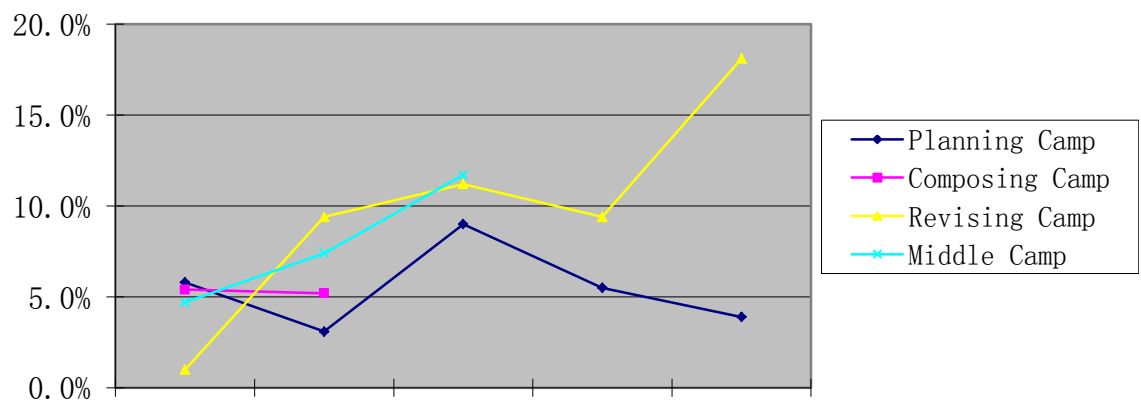
Cognition

Figure 4.1j

Feelings and Affect

In Figure 4.1, a discernible pattern can be observed between the Planning Camp (the deep blue line) and the Revising Camp (the yellow line)'s I-statements coding results in most of the I-statement categories except for 'Actions & Experiences' (Figure 4.1a). In most of the line charts displayed above, the deep blue line (Planning Camp) and the yellow line (Revising Camp) generally show separate distributions except in the Figure 4.1a (on 'Actions & Experiences') where the deep blue line and the yellow line are obviously interwoven. However, if we also consider the I-statement results for the Composing Camp (the pink line) or/and the Middle Camp (the light blue line) along with the Planning Camp and the Revising Camp's in the above category-by-category comparisons, no observable pattern can be seen. The Composing Camp's pink line and the Middle Camp's light blue line frequently intersect with either or both of the other two Camps' lines, and consequently not much discrete distribution of these four different-coloured lines can be seen in the above ten line charts respectively representing the ten I-statement categories. The reasons could be twofold. Firstly, compared to the Planning Camp and the Revising Camp, both of which consist of five participants, the number of participants respectively falling under the Composing Camp (two participants) and the Middle Camp (three participants) are probably too small to reveal any characteristic configuration of the different types of I-statements. Secondly, as previously explained, the Middle Camp comprises two kinds of participants: those whose writing behaviours do not stand out from the crowd (i.e. mostly ranking the Middle Seven range), and those whose writing behaviours are visibly influenced by the changing of task conditions. This mixture of the 'uncharacteristic' and the 'capricious' writers has probably contributed to the Middle Camp's indiscernible display, under such horizontal comparisons with the other Camps, of any distinctive

I-statement approaches. In what follows, I will focus on this pattern I have observed in the category-by-category comparison of the Planning Camp and the Revising Camp I-statement coding results as show in Figure 4.1.

4.3.2 Planning Camp vs. Revising Camp: Different I-statement approaches for identity constructions

Firstly, in section 4.3.2.1 I will describe what is shown in the above ten line charts regarding the comparisons between the Planning Camp's and the Revising Camp's respective employment of the different types of I-statements. Then, Section 4.3.2.2 summarises the findings. Next, in sections 4.3.2.3 and 4.3.2.4, supported with illustrative I-statement examples from the Planning Camp and the Revising Camp, I will discuss what the results imply in terms of the relationship between the participants' autobiographical identities and their emergent identities activated in their habitual and also conspicuous cognitive writing behaviours. Finally, a summary of the findings will be given in section 4.3.2.5.

4.3.2.1 The Planning Camp's and the Revising Camp's respective employment of the different types of I-statements

Figure 4.1a on the '*Actions and Experiences*' I-statements shows no perceptible difference between the percentages respectively taken by the Planning Camp writers and the Revising Camp writers as the deep blue line and the yellow line evidently intermingle. The suggestion is that although the Planning Camp writers and the Revising Camp writers demonstrate contrasting writing 'habitus', i.e. the former

showing rather proactive and the latter showing rather retroactive writing behaviours, these two Camps equally recount their concrete, and self-directed or independently performed actions so as to fashion their autobiographical identities from a dynamic and agentic angle.

In Figure 4.1b on the '*Passive*' I-statements, it can be seen that the Planning Camp's deep blue line constantly rises above the Revising Camp's yellow line, indicating that the Planning Camp writers all display a perceptibly higher tendency, for making their I-statements in the passive voice than that demonstrated by Revising Camp writers. As the passive voice often accentuates particular social relations, especially power relations, the implication is that the Planning Camp writers more visibly reveal their awareness of the dialectic between their self-agencies and the surrounding social structures.

In Figure 4.1c on the '*States*' I-statements, the Planning Camp's deep blue line generally rises above the Revising Camp's yellow line. Although there are two peaks in the yellow line which rise above the blue line, their particular margins are noticeably narrower than the margins by which the three remaining deep blue dots rise above the yellow line. The indication is that the Planning Camp writers generally display a higher tendency for articulating the I-statements on their own self-perceived physical-material or sociocultural circumstances or on their personal characteristics. The implication is that the Planning Camp writers somehow, to a higher extent, reveal particular forms of self-identifications and their awareness of their own social positioning.

In Figure 4.1d on the '*Affordances and Relations*' I-statements, again, the Planning Camp's deep blue line constantly rises above the Revising Camp's yellow line with an evident margin all the way through. The suggestion is that the Planning

Camp writers conspicuously demonstrate a higher tendency for pointing out their possession of varieties of ‘capital’ in the communities concerned, e.g. their materialistic or symbolic ‘capital’ such as private language courses, attentive teachers, or dictionaries and books, and their social ‘capital’ such as friendships, professional relationships, or social contacts.

In Figure 4.1e on the ‘*Abilities, Successes, and Achievements*’ I-statements, the Planning Camp’s deep blue line largely rises above the Revising Camp’s yellow line. It shows that the Planning Camp writers display a higher tendency than Revising Camp writers for stating their self-perceived strengths and achievements when constructing their self-identities. The implication is that the Planning Camp writers seem more amenable to revelations concerning their positive self-esteem and status and consequently, to a high degree, represent themselves as self-assured individuals.

In Figure 4.1f on the ‘*Constraints, Limitations, and Problems*’ I-statements, the Revising Camp’s yellow line generally rises above the Planning Camp’s deep blue line. It shows that the Revising Camp writers mostly display a higher tendency, than Planning Camp writers, for voicing their self-perceived weaknesses and limitations when negotiating their self-identities. This result corresponds with what is exhibited in the previous line chart on the ‘*Abilities, Successes, and Achievements*’ I-statements where Planning Camp writers display a higher tendency than those in the Revising Camp for stating their strengths and achievements when negotiating their self-representations. Considering the comparison results shown in these two I-statement categories together, the suggestions are twofold. Firstly, the Planning Camp writers show a higher tendency for constructing their autobiographical identities from a self-assured perspective, i.e. pointing out their abilities and achievements which were endorsed by the communities of which they perceived themselves to be members.

Secondly, the Revising Camp writers meanwhile display a higher tendency than Planning Camp writers for employing a self-critical approach in constructing their autobiographical identities, i.e. explicitly voicing their deficiency in respect of the sanctioned knowledge practices, values, or beliefs of the communities they perceived themselves belonging to.

In Figure 4.1g on the ‘*Obligations, Self-regulations, and Requisite*’ I-statements and Figure 4.1h on the ‘*Desire and Intentions*’ I-statements, the Planning Camp’s deep blue line constantly rises above the Revising Camp’s yellow line by perceptible margins. The indication is that, when negotiating their autobiographical identities through the I-statement approach, the Planning Camp writers reveal a higher tendency than Revising Camp writers for not only articulating their ‘ought selves’ but also in expressing their ‘ideal selves’ (Higgins, 1987, cited in Dörnyei, 2009, p. 13). However, it should be noted that the present research’s take on the notions of the ‘ought self’ and the ‘ideal self’ is somewhat different from Higgins’s conceptualization of these two issues. Cited in Dörnyei (2009, p. 14), Higgins defined the ‘ought self’ as ‘*someone else’s* vision for the individual’ (my italics). However, in the present research when an ‘ought self’ is suggested in an I-statement, it refers to the individual’s *own* sense (without any emphasis put on some else’s vision) ‘of duties, obligations or moral responsibilities’ (Dörnyei, 2009, p. 13), in other words, what ‘one believes one *ought to* possess to meet expectations and to *avoid* possible negative outcomes’ (original italics, p. 29). Regarding the ‘ideal self’, Higgins (1987, cited in Dörnyei, 2009) and Dörnyei (2009), both conceptualized such a concept as a somewhat imaginary or ambitious picture of what one would like to become or do in the future. However, in the present research when the participants depicted their ‘ideal selves’ in their I-statements, they could either refer to their

rather tangible or specific desires or intentions which are readily achievable, or refer to their fairly substantial, ambitious, or abstract aspirations and wishes which are left for future realization (concrete examples will be provided in a later section).

The implication from what is shown in Figure 4.1g and Figure 4.1h above is that the Planning Camp writers display a higher tendency than Revising Camp writers for voicing what they *should* become or do as well as what they *want to* become or do. Such types of I-statements consequently signal the participants' self-positioning in particular CoPs, i.e. the alignment *between* the attributes or performances the individuals related to themselves *and* the values or knowledge practices endorsed by the particular CoPs in or into which the individuals were immersed or negotiating their entry. To be more specific, the participants held perceptions of these CoP-sanctioned attributes or knowledge practices which their members need to acquire in order to achieve 'legitimate peripheral participation' (Lave and Wenger, 1991). As often shown in these two types of I-statement as analysed in the present research, when such membership had already been acquired by the participant and needed to be maintained for extrinsic purposes to some extent, the attributes or knowledge practices legitimized by the communities concerned became the individual's self-perceived '*obligations, self-regulations, and requisite*'. On the other hand, if such membership had not yet been acquired, or had been acquired but kept mostly for intrinsic or fairly internalised extrinsic purposes, such attributes or knowledge practices became the person's '*desire and intentions*'.

In Figure 4.1i on the '*Cognition*' I-statements and Figure 4.1j on the '*Feelings and Affect*' I-statements, the trend is reversed. We can see that the Revising Camp's yellow line generally rises above the Planning Camp's deep blue line in both line charts. The indication is that in their I-statement approach for identity constructions,

Revising Camp writers not only display a higher tendency than Planning Camp writers for demonstrating the various aspects of their *cognition* (i.e. knowledge, memory, thinking, and perception), but they also seem more willing to express their *feelings* and *emotions* when negotiating their particular identities. This I-statement-based articulation of their *cognition* or *emotion* reflects the participants' previous experiences of or encounters with certain knowledge practices or beliefs (either ephemeral or relatively enduring) in specific social circumstances, i.e. the practices or beliefs which have left a mark on the individuals' *head* or *heart*. Moreover, the specifics of the participants' *cognition* (e.g. perception or knowledge of certain issues, thinking or imagining about certain things) or *emotion* (e.g. happiness, awkwardness, hatred, or enjoyment) reflect their alignment or disagreement with particular interest or knowledge practices associated with particular social groups.

4.3.2.2 Conclusions on the I-statement tendencies respectively demonstrated by the Planning Camp and the Revising Camp

In the above, I have described and briefly discussed the results of the category-by-category comparison of the Planning Camp writers' and the Revising Camp writers' I-statement coding results as displayed in each of the ten line charts shown in Figure 4.1. A noticeable pattern can be perceived when comparing these two Camps' respective employments of the ten types of I-statements when constructing their autobiographical identities. However, no pattern can be found when the Composing Camp or/and the Middle Camp's I-statement coding results are examined alongside those of the other two Camps.

Regarding the Planning and the Revising Camps' different employments of the I-

statement strategies in their self-fashioning, firstly, we can see that the Planning Camp writers display a higher tendency than the Revising Camp writers for uttering the following six types of I-statements. Compared with the Revising Camp writers, the Planning Camp writers tend more to use *passive* voice, showing a higher awareness of the social relations they are embedded in, in particular in the context of power relations. The Planning Camp writers tend more to point out their *states*, past or current physical, material, or sociocultural circumstances, and specific characteristics associated with themselves. The Planning Camp writers tend more to speak out their *affordances* and *relations*, thus indicating their possession of the various categories of ‘capital’. The Planning Camp writers appear more assured about their self-esteem and status as they tend more to voice their self-perceived *abilities*, *successes*, and *achievements*. The Planning Camp writers also display a higher awareness of what they should or should not do, i.e. their *obligations*, *self-regulations*, and *requisite*, and what they desire or do not intend to do, i.e. their *desire* and *intentions*, in order to maintain, improve, or acquire their social positions in particular CoPs.

On the other hand, the Revising Camp writers display a higher tendency than Planning Camp writers for employing the following three types of I-statement when constructing their autobiographical identities. The Revising Camp writers appear to be more self-critical as they tend more to voice their self-perceived *constraints*, *limitations*, and *problems*. The Revising Camp writers also tend more to demonstrate the various aspects of their *cognition* and *emotions* regarding particular knowledge practices, interests, or values, which consequently signals their identifications with specific social groups. Finally, however, concerning the proportions of the ‘*Actions* and *Experiences*’ I-statements, no difference is seen between the Planning Camp and

the Revising Camp writers, indicating that these two Camps of writers narrate to a similar extent their concrete or self-directed actions in order to represent their dynamic and agentive selves.

From the above summary, I would argue that the Planning Camp writers have employed a more direct, a more contextually constituted, and also a more self-assured I-statement approach in identity construction while the Revising Camp writers have employed a more implicit, a more expressive, and also a more self-critical I-statement approach. I shall give my reasons below.

4.3.2.3 The Planning Camp writers' constructions of their autobiographical identities—assertive, self-assured, and socially textured

4.3.2.3.1 The Planning Camp: A more socially textured I-statement approach

Firstly, compared with the Revising Camp writers, the Planning Camp writers more intensely suggested the social relations and social circumstances they were immersed in, particularly through showing higher tendencies for making the following three types of I-statement: I-statements in the *passive* voice, I-statements on one's *affordances and relations*, and I-statements on one's *states*. The *passive* voice often accentuates authority or power issues in particular social relations (e.g. 'passivated' voice being one choice in the representation of social actors, as pointed out in Fairclough, 2003, p. 145) and accordingly the privileges afforded by certain social parties, i.e. either the privileges afforded by the social parties who made the speaker 'I' do particular things or the privileges regarded by the speaker, 'I', as afforded by him/herself who was asked or offered to do certain things. Next, as

previously explained, the participants' statements on their possessions of various forms of 'capital', i.e. their '*affordances and relations*', indicate their understandings of their own positions in the social webs and accordingly of their power, when performing particular social identities, to impose reception on the other social members. Finally, by making the I-statements on their specific '*states*', i.e. the material or sociocultural circumstances the individuals were immersed in, and their self-perceived personal characteristics, the participants not only show their awareness of the surrounding social contexts but also engage in self-identifications (i.e. self-defined personal characteristics) when negotiating their specific social identities; in other words, projecting the dialogue between specific contexts and their self-agencies. To sum up, individuals' identity constructions at a particular moment are the sediments of the previous ongoing interplay of their self-consciousness and various social influences. By displaying a greater tendency for alluding to the social situations and social relations in their I-statements, the Planning Camp writers have, to a higher extent, agentively signalled their awareness of the constraining or facilitating effect of the social forces on their identity formations. I will illustrate my above argument through some Planning Camp writers' I-statement examples provided below (the content area and the participant who uttered the specific I-statement are indicated within '{ }', for information of what '()' and '< >' and underlining signify, see p. 177).

Passive

59. so I was invited to read some stories to the public {Writing, Derek}
60. (doing a PhD is part of my work) because I'm sponsored by Malaysian government to to do to get a PhD in 3 years {Profession, Ho}
61. (but emm I think my problem is because emm in academic writing) I have been

constrained to plan things emm so much (that now I just hate planning) {Writing, Marjorie}

62. but I wasn't allowed to continue with it <stream of consciousness> {Reading, Teri}

63. and since I got invited to his family already {Language, Sebastian}

64. and I was allowed to have like examples of of culture English experienced in a family and stuff {Language, Sebastian}

States

65. though of course when I was at university (I had to write in English for everything) {Writing, Derek}

66. (I think) I'm very very fortunate to be born as a Malaysian Chinese {Language, Ho}

67. well I could speak a bit of German like A-level German err a little bit of Spanish {Language, Marjorie}

68. (what they usually say is that emm they couldn't say) I'm French {Language, Marjorie}

69. (and it <her creative writing work> concentrated on the recent experiences) that I had {Writing, Teri}

70. (so I really tried to get into that English literature) when I was here <in Warwick University> {Reading, Sebastian}

Affordances and Relations

71. (I always remember the words that the teachers of mine said to me when I was in secondary school and this is a teacher) I am still in contact with {Writing, Derek}

72. and, I have some lecturers from Jordan from India India {Education, Ho}

73. later on I had a teacher who kept reading my essays or my creative writing in

front of the class {Writing, Marjorie}

74. and I know people who work for the Persian BBC {Writing, Teri}

75. so I'm in contact with them (when if they come to my house) {Writing, Teri}

76. I mean I have a lot of friends who actually speak English {Writing, Sebastian}

In I-statements 59-64, which are uttered in the *passive* voice, the participants' discursive moves in fashioning their social positioning are palpable. They are shown in how the individuals signal the authority and power issues in their definitions of the particular social relations (e.g. professional partnerships, power relations in educational contexts, or friendships) they were involved in and consequently how they fashion the dialogue between such social relations and their self-consciousness.

As suggested in I-statements 59 and 60, the dialogue between the specific social relation and the speaker's self-consciousness respectively results in the positive representations of Derek's creative writer identity and Ho's professional identity, both of which are imbued with a sense of pride and self-esteem. To be more specific, Derek and Ho perceived themselves to be in a mutually beneficial joint-partnership with a superior social party which possesses significantly greater authoritative power, capital, and social influence than themselves, i.e. the book publisher who made money out of publishing Derek's stories, and the Malaysian government who funded Ho to do a PhD in the UK and in turn required his future service in Malaysia.

In contrast, as shown in I-statements 61 and 62, the society-agency dialogue respectively leads to the negative representations of Marjorie's student writer identity and Teri's student reader identity. Marjorie and Teri positioned themselves as the subjugated and suppressed social members whose agency was deprived in their engagements in the power relations with the more privileged and authoritative social members (e.g. teachers, examiners). The discontentment or even rebellious sentiment

of Marjorie and Teri toward their social positioning is noticeable. This sentiment reveals these two individuals' sense of themselves respectively as an agentive reader and as an agentive writer who desired to perform according to their own interests, values, and beliefs, rather than for the purpose of achieving the kind of 'legitimate peripheral participation' approved by the community's most powerful and established members.

Next, in I-statements 63 and 64, Sebastian positioned himself as a non-native speaker living in Britain entering a friendship with a British family. The gratification he felt in negotiating his access into the English culture and the English language applied in a personal and also meaningful context is evident. In this social relation which is largely shaped by the socializing practices approved by the British society, Sebastian recognized that he held significantly less social and symbolic 'capital' than this British family and thus he possibly perceived himself as a novice participant who possessed less power to impose reception on the other more expert native-speaker participants, as signalled by his use of the passive voice 'I was allowed' in I-statement 64. On the other hand, Sebastian's self-agency is implied in his awareness of how this social relation could shape his identity formation, again as connoted by the passive voice 'I was allowed to'. That is, Sebastian perceived that his interaction with these more powerful and experienced social members in this social context allowed him to accumulate 'capital' as an ESL speaker who was in the process of a 'centripetal participation in the ambient community' (Lave and Wenger, 1991, p. 100) of bilingual speakers.

So far, I have illustrated how the employments of the *passive* voice in the above I-statements signal the speakers' perceptions of their involvements in certain social relations with some more powerful, authoritative, or socially recognized parties. I

have also shown how the individuals implicate issues of power, privilege, authority, and legitimacy in their constructions of such social relations and how this subsequently contributes to their identity constructions. In what follows, I will discuss how the I-statements on '*States*' and on '*Affordances and Relations*' also demonstrate the speakers' awareness of the surrounding social relations playing a role in their identity formations.

As indicated previously, the '*States*' I-statements include two sub-branches, i.e. announcement of one's self-perceived personal characteristics, as exemplified in I-statements 66, 67, and 68, and indication of one's past or current physical, material, or sociocultural circumstances, as exemplified in I-statements 65, 69, and 70. We can see that in I-statements 66, 67, and 68, the participants straightforwardly spoke out the characteristics they considered associated with themselves, i.e. Ho's self-perceived fortunate status as a Chinese-Malaysian bilingual, Marjorie's ability to speak basic German and Spanish, and Marjorie's national and L1 identity as a French person. As shown in the present research, such categorical declarations are the most straightforward and forceful I-statement approach employed by the participants to convey their social identities. Furthermore, such declarations sometimes also signal the individuals' awareness of the qualities and practices associated with the particular social groups from where their social identities derive, e.g. the qualities and practices that make Ho feel 'fortunate' to be a member of a Malaysian Chinese CoP (I-statement 66) or the qualities and practices that Marjorie considered revealed by French people (such as accent) when they speak in English with British people (I-statement 68). The shaping effect exerted by particular social circumstances on the individuals' knowledge practices through the mediation of the persons' self-agencies is constructed in the second category of '*States*' I-statements (I-statements 65, 69,

and 70). These indicate the speakers' physical, material, or sociocultural circumstances. For example, in I-statement 65, the social structures and practices of the particular CoP of Derek's university degree course powerfully shaped his L2 writing activities. In order to achieve a legitimate membership in this social context, Derek's self-agency led him to comply with this social influence. In contrast, as respectively suggested in I-statement 69 and 70, Teri's particular social experience and Sebastian's stay in the sociocultural context of Warwick University was agentively transformed by them into forms of 'capital' which led to these two individuals' voluntary performances of certain activities for their own identity reproductions or transformations.

In I-statements 71-76 on '*affordances and relations*', more conspicuously than what the '*States*' I-statements have portrayed, the participants suggest the facilitating effect of particular social relations on the formations of their own values, knowledge practices, or self-positioning in specific social contexts. For example, I-statement 71 (p. 218) shows that Derek integrated his teacher's belief into his own self-identity as a writer. I-statements 72 and 73 respectively show Ho's and Marjorie's positive self-positioning in specific CoPs due to their engagements in beneficial social relations with certain more powerful or knowledgeable others; while I-statements 74 and 75 respectively portray Teri's and Sebastian's knowledge practices being facilitated by their engagements with some more powerful or knowledgeable social parties.

So far, I have illustrated with examples how the Planning Camp writers' I-statements are more socially textured than those of the Revising Camp writers. In what follows, I will elaborate on how the Planning Camp writers have also demonstrated a more direct and self-assured I-statement approach in constructing their autobiographical identities.

4.3.2.3.2 The Planning Camp: A more direct and self-assured I-statement approach

The Planning Camp writers evince a higher tendency for making ‘*Affordances & Relations*’ and ‘*Abilities, Successes, & Achievements*’ I-statements. As previously I have exemplified and discussed the above two types of I-statements (see p. 215-216), in what follows I will explain how the Planning Camp writers have established a more direct and assertive I-statement approach in their identity constructions through generally displaying a higher tendency for voicing the ‘*Obligations, Self-regulations, & Requisite*’ I-statements and the ‘*Desire & Intentions*’ I-statements.

As previously discussed (see p. 217), the I-statements made on the persons’ ‘*Obligations, Self-regulations, and Requisite*’ and on their ‘*Desire and Intentions*’ indicate the speakers’ own visions of their ‘Ought and Ideal Selves’ who possess certain attributes or perform particular practices. Clark and Ivanič (1997) stated that when a person takes on particular social groups’ ‘interests, values, beliefs, practices and voices, this person ‘thereby inhabits the same subject positions as they do’ (p. 141). As shown in these two types of I-statements, the participants spoke out the ‘interests, values, beliefs, practices and voices’ which they considered necessary or essential for them to acquire or keep, out of a mixture of extrinsic motives (internalized to varying degrees) and intrinsic motives. By doing so, the participants instantly showed their alignments and/or identifications with the CoPs where such ‘interests, values, beliefs, practices and voices’ are made meaningful, validated, or regularized. To illustrate my above argument, some examples of the Planning Camp writers’ I-statements on ‘*obligations, self-regulations, and requisite*’ are provided below (the content area and the participant who uttered the specific I-statement is indicated within ‘{ }’, for information of what ‘()’ and ‘< >’ and underlining signify,

see p. 177).

Obligations, Self-regulations, and Requisite

77. I should review it my own writing (but I don't know when I might have it published) {Writing, Derek}
78. (for emm my modules are Shakespeare) which I'm supposed to read a lot of good plays {Reading, Teri}
79. (so I have to say when I write academically) I have to rely on the preferences of my audience (Writing, Ho)
80. (and sometimes I just feel like that) I have to cut this out (and I have to stay short and stay concentrated when I'm writing) {Writing, Sebastian}
81. and I have to stay short {Writing, Sebastian}
82. and <I have to> stay concentrated (when I'm writing) {Writing, Sebastian}

Desire and Intentions

83. and then because I wanted to (I began reading more stories and plays by Oscar Wilde) {Reading, Derek}
84. I want to be a political writer {Profession, Teri}
85. (when I try to convey my passion my affection on certain things) I prefer to <use> Mandarin {Language, Ho}
86. because I really like now to have it <English> as a second language {Language, Sebastian}
87. if I want to write something in which humour is involved (I'll prefer English) {Writing, Marjorie}
88. I'll prefer English {Writing, Marjorie}
89. but if I want to work on specific puns, (I'll probably choose French) {Writing, Marjorie}

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90. (but if I want to work on specific puns), I'll probably choose French {Writing, Marjorie}

In I-statements 77-82 on '*obligations, self-regulations, and requisite*', deontic modality (Fairclough, 2003, p. 167-168), showing obligation and necessity, realized through modal auxiliary verbs such as 'should', 'be supposed to', or 'have to', are employed to express the speakers' commitment to or alignment with specific knowledge practices. Fairclough (2003) stated that 'what you commit yourself to is a significant part of what you are—so modality choices in texts can be seen as part of the process of texturing self-identity' (p. 166). Thus, declaring one's commitment to certain practices or attributes in the I-statements is an assertive identity-construction strategy. Furthermore, Fairclough also points out that 'identities are relational: who one is is a matter of how one relates to the world and to other people' (ibid). For example, in I-statement 77, by indicating his identification with the knowledge practice of conducting revision before attempting any publication—a valued knowledge practice of the CoP of publishing creative writers—Derek represents himself as an ambitious and capable creative writer who understood that spontaneity and writing for instant pleasure cannot get one's work published, and consequently positions himself as a legitimate member of the publishing creative writer community.

In I-statements 83-90 on '*desire and intentions*', the Planning Camp writers express their visions of their 'Ideal Selves'. Two strands of such I-statements can be perceived: the individuals' ambitious, substantial, or abstract aspirations for the future (i.e. I-statements 84 and 86), and the individuals' rather tangible or specific desires or intentions which are immediately achievable (i.e. I-statements 83, 85, 87,

88, 89, and 90). How the participants represent their own aspirations, intentions, or passions not only reveals the possibilities they perceive in their self-agencies for shaping certain events under particular social practices but is also a significant part of how the individuals agentively and voluntarily identify themselves. For example, Derek, by indicating his self-generated interest in Oscar Wilde's stories and plays, not only constructs himself as a self-motivated reader but also suggests his appreciation of the values represented by Oscar Wilde's work, e.g. 19th century English literature, aestheticism, the details being woven into broad social themes.

Next, in I-statements 84 and 86, Teri and Sebastian rather straightforwardly speak out the social identities they would like to acquire in the future, i.e. Teri as a political writer, and Sebastian as a proficient English language speaker. By visualizing themselves taking up such well-established social identities, not only do Teri and Sebastian show confidence in their self-agencies for shaping certain social events for reaching their respective goals, they also assertively identify with the values and practices respectively endorsed by the CoP of political writers and the CoP of non-native proficient English language speakers. In the in-depth interviews, Teri indicated her passion for journalistic writing because of her life history as an Afghan asylum seeker living and studying in Britain; and Sebastian expressed his rewarding experiences with the English language and the English culture to the extent of thinking of doing a degree in the UK. Finally, I-statements 87-90 show perceptible intensity of fashioning the agentive self. Marjorie, by indicating her desire to work on humour in the English language and puns in the French language, demonstrates her agency of switching between her L1 and L2 at her own will in order to achieve particular literary effects, and also identifies herself as a witty and motivated bilingual creative writer.

In the above, based on my observation of the results demonstrated in Figure 4.1, I have argued with examples how the Planning Camp writers, compared with the Revising Camp writers, have generally employed a more direct, more assertive and self-assured, and also more socially textured I-statement approach in constructing their autobiographical identities. In what follows, also based on the results shown in Figure 4.1, I will discuss how the Revising Camp writers have generally employed a more implicit, more expressive, and also more self-critical I-statement approach in constructing their autobiographical identities.

4.3.2.4 The Revising Camp writers' constructions of their autobiographical identities—implicit, expressive, and self-critical

4.3.2.4.1 The Revising Camp: A more self-critical I-statement approach

Firstly, compared to the Planning Camp writers, the Revising Camp writers adopt a more self-critical I-statement approach in their identity constructions in that they display a higher tendency for pointing out their deviations or discrepancies from certain valued or sanctioned attributes or knowledge practices (i.e. their self-perceived '*constraints, limitations, and problems*') associated with the CoPs that they committed themselves to. A few examples of the Revising Camp writers' I-statements on '*constraints, limitations, and problems*' are given below:

91. I'm not good at that <recalling stories> {Reading, Fai}
92. because I can't practice, (you still need the LLB to practice) {Education, Ankita}
93. (and do draft then rewrite and stuff) which I have great difficulty to do {Writing, Eliza}

94. maybe I wasn't as good as, my skill so not so much, didn't like so much in oral communication {Language, Maggie}
95. (and then I could see the story in my mind) but I couldn't write it {Writing, Angeles}

In I-statement 91, Fai states the discrepancy *between* his 'actual reader self' who had *constraint* in recalling the stories he had previously read *and* the 'ideal literature reader', as perceived by Fai, who possesses a remarkable memory and knowledge. In I-statement 92, Ankita indicates the discrepancy *between* her actual self as a law degree student who has not yet achieved the necessary law qualification to practice *and* the ideal law practitioner who is well-equipped with the essential qualifications. In a similar vein, in I-statements 93, 94, and 95, Eliza, Maggie, and Angeles respectively indicate the discrepancies *between* their self-perceived actual selves, i.e. Eliza as an academic writer who had problems with revision and multiple drafting, Maggie as an ESL speaker who was, to a degree, constrained in her spoken English, and Angeles as a story writer who sometimes encountered difficulty in transforming the image in her mind into words on paper, *and* the ideal academic writer, the ideal ESL speaker, and the ideal story writer, respectively perceived by Eliza, Maggie, and Angeles.

However, if we compare the above I-statements on '*constraints, limitations, and problems*' with the I-statements on '*obligations, self-regulations, and requisite*' previously illustrated on p. 225, we can see that although the above I-statements construct rather self-critical images of the Revising Camp writers who identified their less-than-ideal practices or abilities, such I-statements do not show the speakers' motive to reduce the discrepancy between their 'actual selves' and their self-perceived 'ideal selves' sanctioned by the particular communities they are

situated in. As shown in the above I-statements on ‘*constraints, limitations, and problems*’, the Revising Camp writers do not demonstrate what the Planning Camp writers manifest in the I-statements on ‘*obligations, self-regulations, and requisite*’ and on ‘*desire and intentions*’ (previously shown on p. 225-226), i.e. the desire to maintain or improve one’s legitimate peripheral participation in a particular CoP through articulating one’s motivation (extrinsic or intrinsic) to commit to certain beliefs or practices valued by the communities they are, or aspire to be, members of. Therefore, I would argue that, the Revising Camp writers, through displaying a higher tendency for making the ‘*constraints, limitations, and problems*’ I-statements, display a self-critical but also implicit approach in negotiating their autobiographical identities.

4.3.2.4.2 The Revising Camp: A more implicit and personal I-statement approach

Secondly, the Revising Camp writers take an implicit yet expressive I-statement approach in constructing their autobiographical identities in that they display a higher tendency for exploring various aspects of their *cognition* (i.e. knowledge, memory, thinking, and perceptions) and *emotion* (e.g. happiness, affection, enjoyment, or displeasure) in response to particular knowledge practices, interests or values. This in turn implies their alignments or disagreements with particular social groups. A few examples of the Revising Camp writers’ I-statements on ‘*cognition*’ are given below (the particular aspect of *cognition*, the content area, and the participant who uttered the specific I-statement are indicated within ‘{ }’, for information of what ‘()’ and ‘< >’ and underlining signify, see p. 177).

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96. I think (I am exposed to English writing essays more to short stories <in primary school>) {Perception, Writing, Fai}
97. but in those years I remember (I would rather read a book than go out to play or whatever) {Memory, Reading, Ankita}
98. because I feel like I have completely forgotten how to write an essay {Knowledge, Writing, Eliza}
99. (um my love for the English language, my love for English literature or literature in English, that's really something I have got from my father) I would say {Perception, Language, Maggie}
100. and I think that the process of writing a short story in English doesn't differ so much from writing it in German {Perception, Writing, Maggie}
101. and then I could see the story in my mind {Thinking, Writing, Angeles}
102. (like when I am writing) I can see the image in my head {Thinking, Writing, Angeles}
103. (well once I've written a little bit) and I have an idea what it's gonna be about {Thinking, Writing, Angeles}

4.3.2.4.2.1 The Revising Camp's more subtle I-statement approach through '*Cognition*'

In I-statements 96, 97, and 98 on '*cognition*', Fai, Ankita, and Eliza respectively express their perceptions, memory, and knowledge of their own situated practices in specific social circumstances. Compared to the previous examples of the I-statements on '*obligations, self-regulations, and requisite*' and on '*desire and intentions*' (see p. 229-230), I-statements 96-98 on '*cognition*' shown above embody a rather implicit and hidden approach in representing how the speakers positioned themselves in the particular social contexts. On the surface, Fai, Ankita, and Eliza's

I-statements simply indicate that some of their previous practices had left certain mental impressions. In a deeper level, how such impressions are formed sends implicit messages about how the individuals perceive their social existence in the world and subsequently how they identify themselves. In another word, the individuals' experiences of social participation shape the *perspective* with which they approach their own life histories as well as their future. '[P]eople define who they are by the ways they experience themselves through participation' (Haneda, 2005, p. 273).

For example, In I-statement 96, Fai perceives that his L2 writing teachers, a powerful social party in the context of his L2 writing class in primary school, significantly regulated his L2 story writing practices. The values and practices associated with L2 short story writing sanctioned by this particular discourse community had greatly impacted on how Fai constructed his own L2 writer identity in general, e.g. the particular values and writing approaches he took on as a young L2 writer in order to achieve 'legitimate peripheral participation' in this writing community.

For another example, now let us look at I-statement 97. As projected in Ankita's *memory*, when she was a child-reader, her practice of literature reading at home was self-motivated and taken up by her as leisure. Ankita's memory of her childhood reading practice positioned her in contrast to the other children who would normally go out to play rather than stay at home to read. Admittedly, one's *memory* could be subjective or even deceptive; however, by stating that what is said comes from one's own memory, the speaker signals his/her commitment to the truth of it (e.g. documentaries building up on the interviewees' memory). Therefore, by depicting how her childhood reading practice was projected in her own memory, Ankita aligns

herself with the value that reading, as a cultivating activity, should be self-motivated and enjoyable and not just for information-extraction, and consequently constructs her younger reader self as a keen reader.

Similarly, in I-statement 103, Eliza indicates that she was losing her *knowledge* of academic writing practice. This perception of hers is shaped by her previous experience of losing touch with this particular form of social participation for a while before getting back to it upon her entry into a UK university. She consequently positioned herself rather peripherally as an academic writer in this particular discourse community by suggesting her possession of a rather low level of symbolic capital.

Finally, in I-statements 99 and 100, the Revising Camp writer Maggie subtly negotiates her L2 speaker identity and her bilingual story writer identity through showing how her own L2 learner attribute (i.e. her love for English) and how her own story writing practice have marked on her *perception*. As shown in I-statement 99, Maggie *perceived* that her own interests and knowledge practices regarding the English language and literature in English were shaped by her identification with her father—an intrinsically motivated L2 speaker and L2 literature reader, the more knowledgeable other. The implication is that Maggie consequently positioned herself in the same social group her father inhabited. In I-statement 100, Maggie negotiates her self-identity as a bilingual creative writer in an even more subtle manner as she does not clarify whose practice it was that has made such a particular mark on her *perception*. By using ‘*the*’, instead of ‘*my*’ in ‘*the* process of writing a short story’, i.e. by representing such a practice as a generally accepted one rather than her idiosyncratic one, she accentuates her commitment to this perception of hers and consequently fashions her self-identity as a bilingual creative writer who is not

affected by the language in which she writes.

So far, I have discussed how I-statements 96-100 on '*cognition*' demonstrate how the individuals' particular practices or attributes fashion specific aspects of their *cognition* and how this sends subtle messages about the speakers' self-identities or self-positioning. It is a slightly different picture in I-statements 101-103 on '*thinking*', where Angeles portrays herself cognitively engaging in the practice of creative writing. In particular, imagination, a well-recognised attribute valued by the CoP of creative writers, is depicted by Angeles as coming rather naturally and spontaneously from her. Implicitly, she fashions her imaginative, spontaneous, and self-motivated creative writer identity.

In the above, I have illustrated how the Revising Camp writers have employed an implicit and subtle I-statement approach in constructing their autobiographical identities through displaying a higher tendency for representing various aspects of their '*cognition*'. In what follows, I will illustrate how the Revising Camp writers have also employed an expressive and idiosyncratic I-statement strategy in their identity constructions through showing a higher tendency for voicing their various *emotions* and feelings.

4.3.2.4.2.2 The Revising Camp's more personal and expressive I-statement approach through '*Emotion*'

Emotions are generally treated as private, natural, and spontaneous, and thus often understood as self-justified and cannot always be rationalized. When suggesting their social positioning, people's expressions of their *emotions* are less likely to be challenged or contested by their listener(s) in the way their articulations

of their *perceptions* might have been (one aspect of ‘cognition’, previously exemplified on p. 231). Fairclough (2003) distinguished ‘between personal and social aspects of identity—**social identity and personality**’ (originally in bold, p. 160). He claimed that people’s ‘personality’, alternatively termed by him as ‘sense of the self’ or ‘self-consciousness’, enables the individuals to personify their ‘social identity’ with their ‘primary and ultimate concerns’ (p. 161) and enact their social identity ‘in a distinctive way’ (ibid), in other words, the dialectic between self-agency and social circumstances. With people coming from a variety of sociocultural contexts, their diverse life histories undoubtedly lead to dissimilar *cognitions* and *emotions*—two major aspects of self-consciousness—held by the individuals regarding particular social phenomena or issues. On the one hand, it is generally a legitimate social practice to challenge other people’s *cognition*, perceptions and knowledge in particular, as evidenced by the value placed on public debate. When individuals articulate their *perceptions* or *knowledge* of specific issues (as shown in I-statements 96, 98, 99, and 100), the weight slightly tips toward the implication that the persons’ life histories—i.e. ‘the opportunities and experiences, and the people’ they have encountered (Clark and Ivanič, 1997, p. 140)—shape the *perspective* with which they interpret their social existence. On the other hand, in contrast, when individuals are voicing their *emotions* regarding particular issues, given that the private, subjective, and spontaneous nature of emotions tends to be socially recognised, the speakers’ self-consciousness is immediately accentuated in the implied agency-context dialectic when negotiating their social identities. The ‘*Feelings and Affect*’ I-statements thus allow the speakers subjective space to invest in their social identity with personality and idiosyncrasy without feeling considerable social strain. By expressing their positive or negative emotional responses to certain

social practices or forms of social and symbolic mediation, the participants not only signalled their alignments or disagreements with particular social groups, they did so through accentuating the expressive and idiosyncratic nature in their identity constructions. Below, I have provided a few examples of the Revising Camp writers' I-statements on *'feelings and affect'*.

104. but I like adjectives yeah {Writing, Fai}

105. but basically I like that kind of stuff where you know like exploring different cultures something like that {Reading, Ankita}

106. I think I feel more comfortable speaking in English still {Language, Eliza}

107. I feel embarrassed because when there are close friends which know each other {Writing, Maggie}

108. but usually I like writing for myself because it makes me happy (because I can forget about everything and then I'll be like forgetting everything) {Writing, Angeles}

109. because I can forget about everything {Writing, Angeles}

110. and then I'll be like forgetting everything {Writing, Angeles}

In the above examples, except for I-statement 107, the Revising Camp writers Fai, Ankita, Eliza, and Angeles respectively express their positive emotions in response to particular symbolic mediations (such as the stylistic resource of 'adjectives', books on culture), or to specific knowledge practices (such as the practices of communicating in English or conducting creative writing for one's own pleasure). In these I-statements, the individuals' depictions of their genuine feelings of enjoyment regarding certain issues accentuate the embodied representations of the speakers' personal identities. Meanwhile, in these I-statements, the social

circumstances and social practices associated with the speakers' social identities (e.g. creative writer identity, reader identity, and L2 speaker identity) are not visibly front-staged. This is in contrast to statements in which social forces are constructed as shaping the individuals' self-positioning or self-identities, as demonstrated in some other types of I-statements, for example, the I-statements uttered in the '*passive*' voice (p. 217), the I-statements on '*affordances and relations*' (p. 218-219), or on '*obligations, self-regulations, and requisite*' (p. 225).

In I-statement 107 on Maggie's creative writing activities, a specific form of social mediation, to which Maggie expressed her negative emotional response, is mentioned. In this I-statement, Maggie expresses her uneasiness concerning the practice of reading out her work in a local CoP of creative writers, whose members are 'close friends [who] know each other'. Maggie's personality, i.e. a shy and sensitive person, and her social identity, i.e. a member of this creative writer community, are constructed in dialectic. More importantly, such agency-context dialectic is represented slightly more from the angle of Maggie's personality individualizing her social identity, of Maggie injecting her idiosyncrasy into this particular social identity she has adopted, than the other way around.

Therefore, the Revising Camp writers, through displaying a higher tendency for employing the I-statements on '*feelings and affect*', demonstrate an expressive and idiosyncratic approach in their identity constructions in that the individuals' personal feelings are represented as a 'precondition for social processes of identification, the construction of social identities' (Fairclough, 2003, p. 160).

4.3.2.5 Conclusions on the connection between autobiographical identities and the habitual aspect of emergent identities

So far, I have explored the connection *between* the fifteen participants' constructions of their autobiographical identities *and* their habitual and stable instantiations of their emergent identities sustained across the two different writing tasks. A discernible pattern can be seen when the Planning Camp and the Revising Camp's I-statement coding results are compared category by category. I have discussed how the Planning Camp writers, compared with the Revising Camp, employ a more direct, socially textured, and self-assured I-statement approach in discursively constructing their autobiographical identities. I have also discussed how the Revising Camp writers, in comparison to the Planning Camp, employ a more implicit, expressive, idiosyncratic, and self-critical I-statement approach in their identity constructions. I have illustrated my above two observations with concrete I-statement examples respectively uttered by the Planners and the Revisers. In the next section, I will explore the connection *between* the fifteen participants' constructions of their autobiographical identities *and* the varying instantiations of their emergent identities influenced by the different task conditions. That is to say, I will investigate how the changing of task conditions (i.e. from the autobiographical task to the prompted task) has respectively affected the Four Camps of writers' cognitive writing processes. Regarding each Camp of writers, I will examine the *difference* between the writers' think-aloud coding results generated in the autobiographical task and those generated in the prompted task. Then I will compare such differences revealed by the Four Camps respectively and see if any pattern could be located.

4.4 Task influence revealed in the Four Camps of writers' two differently-conditioned cognitive writing processes, and its connection to their I-statement coding results

4.4.1 The changing aspect of the Four Camps' emergent identities revealed in the changing of task conditions

Previously in the literature review section, I theorized that writers' think-aloud protocols generated in their on-line writing processes would demonstrate two sets of activities going on at the same time: the writers' *cognitive* activity of producing the stories, and their *social* practice of performing their writer voices through particular mental exertions (see section 2.5.3.2.2). My primary intention in setting up the two contrasting task conditions, i.e. the autobiographical writing task and the prompted writing task, was to observe the L2 creative writers' different instantiations of their emergent identities in the cognitive writing processes when the symbolic mediators embedded in the local context change. Consequently, the design of this contrast in task conditions also increases the opportunities to ascertain the connections between the writers' micro, improvisational side of their identities instantiated in the on-line writing processes and their macro, sedimented autobiographical identities brought along to the present research. My investigation of this changing aspect of the fifteen participants' emergent identities revealed in the changing of task conditions is carried out as follows.

Firstly, the analysis is conducted on two grounds: 1) the *Four Camps of writers* remains the primary basis of this analysis (as my establishment of the fifteen participants' emergent identities is rooted in their characteristic mental exertions

sustained across the two differently-conditioned writing processes rather than how their mental exertions varied across the two tasks), and 2) the percentages respectively taken by the *four major writing activities* remain the primary unit of analysis. Secondly, as for each writer in a particular Camp, the changing magnitude of his/her emergent identity is quantitatively measured. The difference is measured through deducting the percentage taken by a particular major writing activity in the autobiographical writing task from its counterpart percentage in the prompted writing task and then dividing the resultant figure by the percentage taken by this major writing activity in the autobiographical writing task. For example, if we look at Table 4.2, we can see that Jingjing (a Middle Camp writer)'s Planning activity takes 9.8% of her total think-aloud units in the autobiographical writing task and 12.0% in the prompted writing task. The task influence is then measured through deducting 9.8% from 12.0% and then dividing the resultant 2.2% by 9.8%, which finally comes to 22.4%. That is to say, Jingjing's Planning activity has a 22.4% increase when switching from the autobiographical writing task to the prompted writing task. After the task influences shown on the four major writing activities are measured in this way for all the Four Camps of writers, the results are presented below in Figure 4.2. In Figure 4.2, the four major writing activities are separately represented in the four column charts (i.e. from Figure 4.2a to Figure 4.2d). The Four Camps of writers are respectively represented by the four different colours: *blue*—the Planning Camp, *orange*—the Composing Camp, *green*—the Revising Camp, and *purple*—the Middle Camp. Each column of a specific colour represents a particular participant included in the Camp represented by this colour. There are fifteen participants altogether falling into four Camps, hence the fifteen columns falling under the four different colours altogether in each column chart. The sequence in

which the writers from each Camp are represented in the columns of a particular colour is shown below in Table 4.5.

Table 4.5

The sequence of the representations of writers in each Camp in Figure 4.2

COLOUR of column	WRITING CAMP	WRITERS
The BLUE Columns	The Planning Camp	Derek, Ho, Marjorie, Teri, Sebastian
The ORANGE Columns	The Composing Camp	Dong, Teng
The GREEN Columns	The Revising Camp	Fai, Ankita, Eliza, Maggie, Angeles
The PURPLE Columns	The Middle Camp	Yi, Anna, Jingjing

Figure 4.2

Task influence on the Four Camps of writers' Planning, Composing, Monitoring, and Revising activities

Figure 4.2a

Task influence on the Four Camps' Planning activities

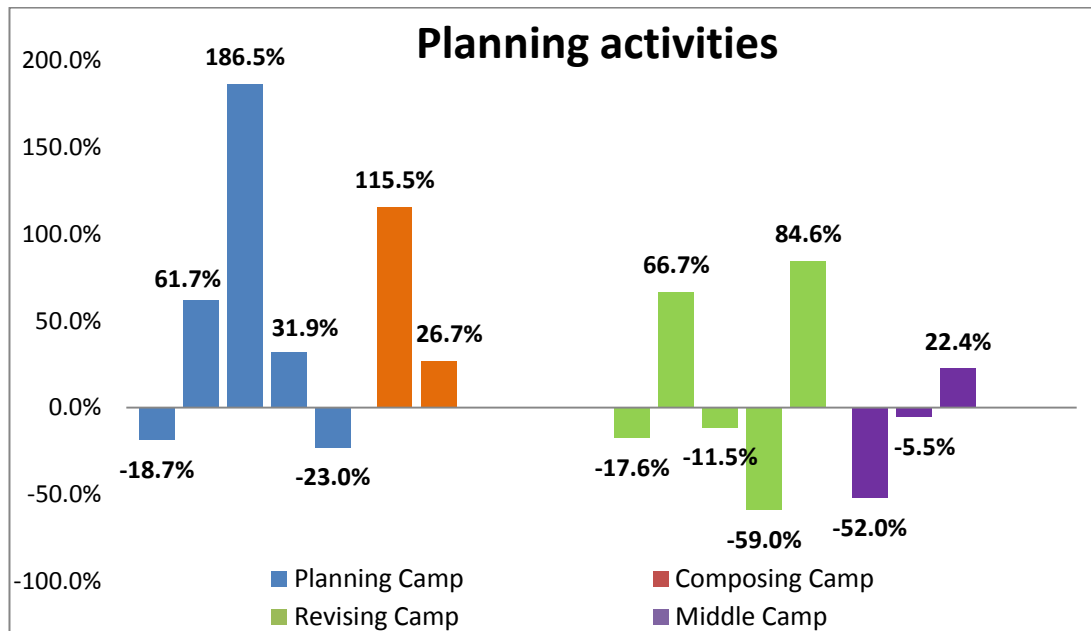


Figure 4.2b

Task influence on the Four Camps' Composing activities

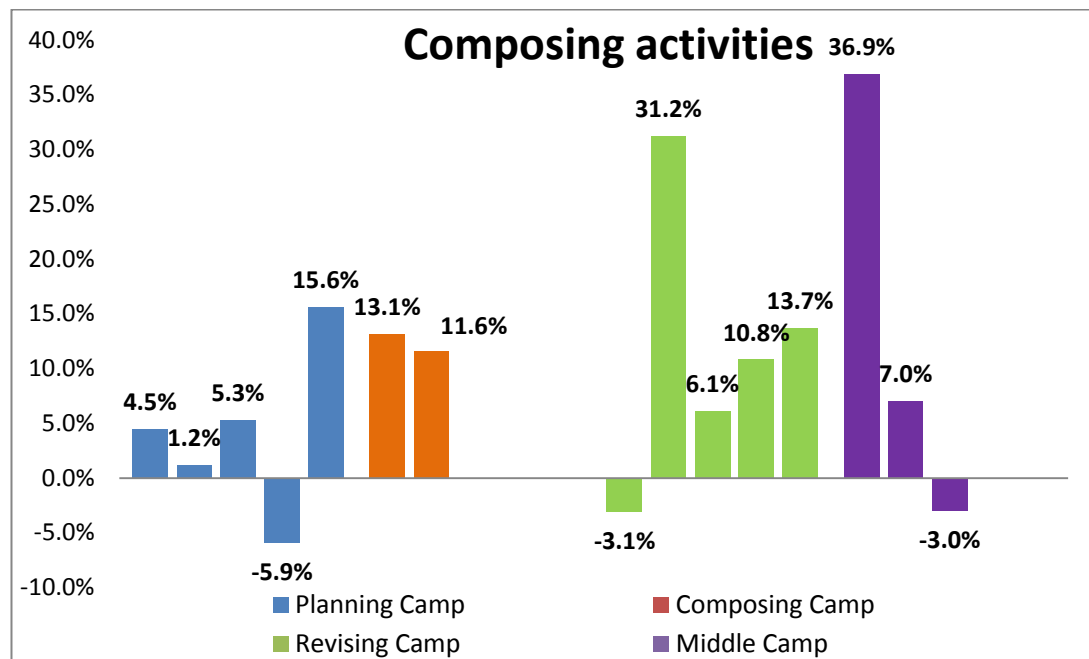


Figure 4.2c

Task influence on the Four Camps' Monitoring activities

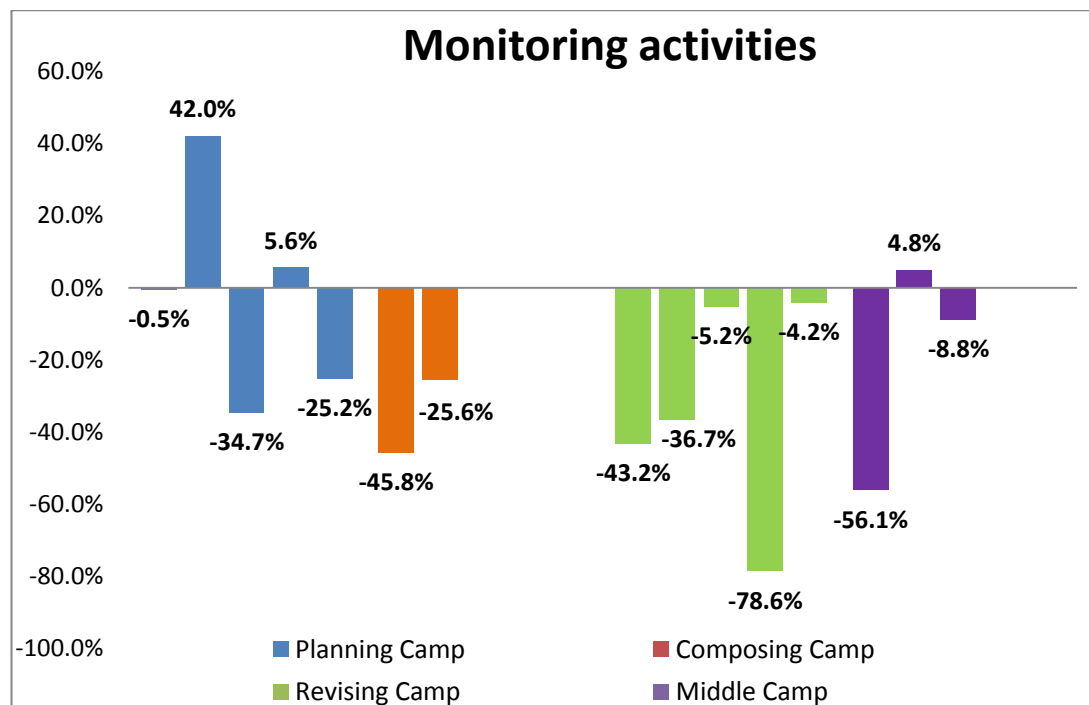
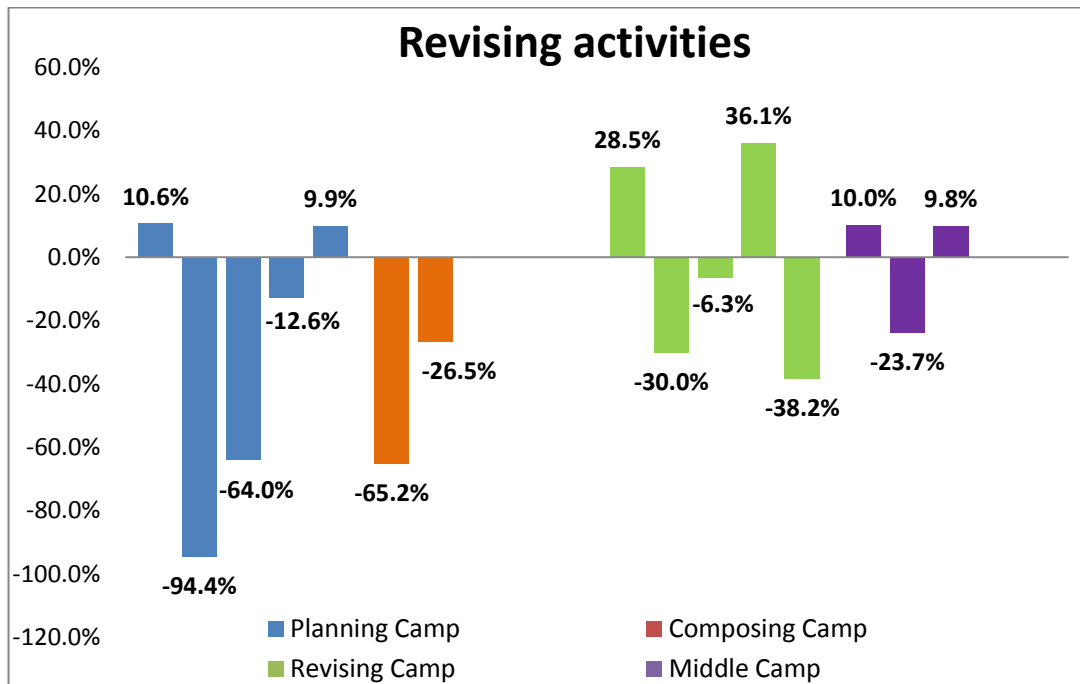


Figure 4.2d

Task influence on the Four Camps' Revising activities



In Figure 4.2, each column chart shows the following results.

As for Figure 4.2a on the *Planning* activity, most conspicuously, the two Composing Camp writers (the orange columns) both show visible increases, i.e. 115.5% and 26.7% respectively, when changing from the autobiographical task to the prompted task. The Planning Camp writers (the blue columns), though not unanimously, similarly display a tendency for dedicating more attention to the *Planning* activity in the prompted writing task, with three of its writers displaying visible increases—one registering a massive 186.5% increase—and two of its writers showing decreases but of lesser degrees, i.e. 18.7% and 23.0% respectively. As for the Revising Camp writers (the green columns), however, there is a rather mixed picture. Despite two of its writers evidently directing more attention to ‘planning’ in the prompted writing task, showing 66.7% and 84.6% increases respectively, three of its writers show decreases. Finally, the Middle Camp writers (the purple columns)

generally attend less to ‘planning’ in the prompted writing task, with two of its three writers displaying decreases in attention to this area.

In Figure 4.2b on the *Composing* activity, it is worth noticing that all Four Camps generally show increases in this writing activity when switching from the autobiographical task to the prompted task. The two Composing Camp writers unanimously distribute more attention to the *Composing* activity in the prompted writing task, showing 13.1% and 11.6% increases respectively. Next, regarding the Planning Camp, the Revising Camp, and the Middle Camp, there is one writer in each of these three Camps whose attention devoted to ‘composing’ drops in the prompted writing task. However, the decreases in the above three cases are all rather minor, i.e. -5.9%, -3.1%, and -3.0% respectively. Finally, it can be seen that there are two writers, one in the Revising Camp and one in the Middle Camp, who demonstrate conspicuous increases, i.e. 31.2% and 36.9% respectively, in their attention directed to ‘composing’ in the prompted writing task.

As shown in Figure 4.2c on the *Monitoring* activity, in contrast to what is previously shown on the *Composing* activity, the *Monitoring* activity generally takes a lower proportion in all Four Camps’ cognitive writing processes under the prompted writing task than under the autobiographical one. It is particularly worth noticing that, concerning the Composing Camp and the Revising Camp, their writers’ mental exertions put on ‘monitoring’ unanimously drop in the prompted writing task. The decreases are fairly noticeable in the two Composing Camp writers and most of the Revising Camp writers. Next, although one (out of the total three) Middle Camp writer does show an increase in her attention directed to ‘monitoring’ in the prompted writing task, it is fairly small (only 4.8%) compared to the other two Middle Camp writers’ evident decreases. Finally, a mixed picture is shown in the

Planning Camp. One Planning Camp writer Derek (represented by the first blue column) demonstrates basically no task influence exerted on his *Monitoring* activity, only showing a trivial 0.5% decrease when switching from the autobiographical task to the prompted task. With the other four Planning Camp writers, there are two increases and two decreases. The two decreases are fairly noticeable, i.e. -45.8% and -25.6% respectively; yet meanwhile, one increase, i.e. the 42.0%, seems to be substantial.

As shown in Figure 4.2d on the *Revising* activity, the two Composing Camp writers show conspicuous drops, i.e. -65.2% and -26.5% respectively, when switching from the autobiographical task to the prompted task. Next, the Planning Camp writers, though not unanimously, do reveal a similar tendency for dedicating less attention to ‘revising’ in the prompted writing task than in the autobiographical one, with three of its writers displaying visible drops (one a considerable 94.4%), and two of its writers showing increases but of lesser degrees, i.e. 10.6% and 9.9% respectively. Finally, mixed pictures are shown in the Revising Camp and the Middle Camp, with increases mingled with decreases.

In the above, I have described the results chart-by-chart shown in Figure 4.2; in what follows I will discuss my observations of the major patterns revealed in the four column charts altogether in Figure 4.2.

4.4.2 My five observations of the major patterns revealed in Figure 4.2

4.4.2.1 Observation One: Two manifestations of universal task influences across the Four Camps' differently-conditioned cognitive writing processes

Firstly, I have noticed certain task influences universally exhibited across the Four Camps of writers' differently-conditioned cognitive writing processes. These emerge despite the dissimilar manifestations of the writers' stable and habitual instantiations of their emergent identities sustained across the two tasks (i.e. based on which the Four Camps are established). When switching from the autobiographical task to the prompted task, I have noticed that overall all writers display a stronger tendency for attending to the *Composing* activity (shown in Figure 4.2b) and a weaker tendency towards the *Monitoring* activity (shown in Figure 4.2c). The prompted writing task seems to have encouraged participants to rely more on spontaneity, improvisation and naturally occurring thoughts (i.e. the *Composing* activity) and meanwhile less on metacognitive manipulations, evaluative and supervisory exertions (i.e. the *Monitoring* activity), to create their stories. Admittedly, in the prompted writing task, there is one extra subcategory under the *Composing* activity, i.e. 'Reviewing the prompt' (i.e. a story's opening was provided as the prompt), which, to a certain extent, might contribute to the participants' increased tendency for 'composing' in this task condition. However, if we look at Table 4.2 which displays the fifteen participants' think-aloud coding results, we can see that 'Reviewing the prompt' does not figure significantly in the participants' think-aloud totals, ranging from as little as 0% in Fai and Maggie's cases to as large as a meagre 4.7% in Ho's case.

In what follows, I will look into the coding results of the Four Camps' *Composing* and *Monitoring* subcategories and see the quantitative changes that occurred there across the two tasks. I put Table 4.6 below which displays the coding results of the fifteen participants' think-aloud protocols in divisions of the Four Camps (i.e. the only difference between Table 4.2 and Table 4.6 lies in that the order of the participants has been rearranged according to the Camps they fall under; for what the boxes and the grey shades represent, see p. 188).

Table 4.6

The Four Camps' think-aloud coding results for the autobiographical writing task and the prompted writing task

Planning Camp	Derek		Marjorie		Ho		Teri		Sebastian	
Task approach	autobio	prompt	autobio	prompt	autobio	prompt	autobio	prompt	autobio	prompt
Total Think-aloud Units	333	151	231	193	122	86	486	445	561	451
Planning	17.1%	13.9%	7.4%	21.2%	18.0%	29.1%	11.9%	15.7%	13.5%	10.4%
Idea-generating of local event	6.3%	4.6%	0.4%	7.8%	1.6%	3.5%	2.7%	4.9%	1.1%	2.0%
Idea-generating of global event	0%	0%	0.4%	0.5%	3.3%	4.7%	0.4%	0.2%	0%	0%
Looking for vocabulary	1.2%	0.7%	1.7%	1.0%	0%	0%	0.2%	0.2%	3.2%	1.6%
Looking for ideas	0.3%	0%	2.6%	0.5%	0%	1.2%	1.4%	0.7%	0.2%	0.2%
Looking for grammar	0.3%	0%	0%	1.0%	0%	0%	0.2%	0.2%	0.2%	0.2%
Looking for phrasing	0.3%	1.3%	0.4%	0%	0%	0%	0%	0%	0.5%	1.1%
Goal-setting on local event	8.4%	6.0%	1.3%	10.4%	1.6%	2.3%	3.1%	4.9%	7.0%	4.9%
Goal-setting on global event	0%	0%	0.4%	0%	4.9%	11.6%	2.5%	0.9%	0.2%	0%
Goal-setting on literary technique	0.3%	0.7%	0%	0%	3.3%	1.2%	0.6%	0.7%	1.1%	0.4%
Goal-setting on text format	0%	0%	0%	0%	1.6%	1.2%	0%	0.7%	0%	0%
Goal-setting on phrasing	0%	0%	0%	0%	0%	0%	0%	0%	0.2%	0%
Goal-setting on grammar	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Reviewing one's notes	0%	0.7%	0%	0%	1.6%	3.5%	0.8%	2.2%	0%	0%
Composing	57.7%	60.3%	53.2%	56.0%	40.2%	40.7%	60.9%	57.3%	52.6%	60.8%
Tentative formulations	8.7%	7.3%	2.6%	1.6%	0.8%	0%	3.9%	2.7%	2.7%	8.2%
Verbalizing one's writing	31.8%	27.8%	26.4%	31.6%	13.1%	24.4%	25.3%	24.0%	28.7%	27.5%
Reading what's been written down	17.1%	23.8%	24.2%	20.7%	26.2%	11.6%	31.7%	30.3%	21.2%	23.7%
Reviewing the prompt	0%	1.3%	0%	2.1%	0%	4.7%	0%	0.2%	0%	1.3%
Monitoring	18.6%	18.5%	29.4%	19.2%	20.5%	29.1%	17.7%	18.7%	22.2%	16.6%
Goal-setting on writing procedures	0.9%	1.3%	0.9%	0%	4.9%	4.7%	0.8%	0.9%	1.1%	1.6%
Checking word count	0.6%	1.3%	0%	0%	4.1%	3.5%	0.8%	1.3%	0%	0%

Evaluating content or ideas	1.5%	1.3%	3.9%	5.7%	0.8%	9.3%	5.6%	4.7%	4.5%	5.1%
Evaluating phrasing	3.0%	2.6%	5.2%	1.6%	0.8%	0%	2.5%	2.2%	3.0%	3.1%
Evaluating vocabulary	1.8%	3.3%	4.8%	3.6%	0%	0%	1.0%	2.0%	7.1%	2.0%
Evaluating grammar	0.3%	3.3%	0.9%	2.1%	0.8%	1.2%	1.6%	0.7%	1.6%	0.2%
Evaluating literary technique	0.6%	0%	0%	0%	0%	0%	0.2%	1.1%	0.2%	0%
Evaluating text format	0.6%	0%	0%	0%	2.5%	0%	0.8%	0.4%	0%	0.2%
Commenting on writing procedures	1.5%	0.7%	2.6%	1.0%	3.3%	3.5%	1.4%	1.6%	2.1%	1.3%
Commenting on content or ideas	3.9%	0.7%	6.1%	3.1%	0%	4.7%	1.0%	2.2%	1.2%	1.1%
Commenting on grammar	0.3%	1.3%	0.4%	0.5%	0.8%	0%	0%	0%	0.2%	0%
Commenting on literary technique	0.6%	0%	0%	0%	0%	0%	0%	0.2%	0%	0.9%
Commenting on vocabulary	0.9%	0%	0.4%	0.5%	0%	1.2%	0.6%	0.2%	0.5%	0.2%
Commenting on phrasing	1.2%	1.3%	0%	0.5%	0.8%	0%	0.2%	0.4%	0.4%	0.7%
Commenting on text format	0%	0%	0%	0%	1.6%	0%	0.4%	0%	0.2%	0%
Other comments	0.9%	1.3%	4.3%	0.5%	0%	1.2%	0.6%	0.4%	0.7%	0.2%
Revising	6.6%	7.3%	10.0%	3.6%	21.3%	1.2%	9.5%	8.3%	11.1%	12.2%
Trying alternative phrasing	0.9%	0.7%	0.9%	1.0%	1.6%	0%	2.7%	1.3%	2.3%	2.9%
Trying alternative vocabulary	0.9%	0.7%	1.7%	0%	0%	0%	1.0%	0.4%	2.7%	2.0%
Trying alternative grammar	0.9%	0.7%	0.4%	0%	0%	0%	0.2%	0.4%	0.5%	0.4%
Trying alternative content	0.6%	0.7%	0%	0%	0%	0%	0.8%	0.4%	0.4%	1.8%
Revising phrasing	0.6%	1.3%	3.0%	1.0%	7.4%	0%	1.2%	1.3%	1.6%	1.6%
Revising content	1.5%	0%	0%	0%	4.1%	1.2%	0.8%	2.5%	0.9%	1.1%
Revising grammar	0.9%	2.0%	2.6%	0.5%	5.7%	0%	1.9%	0.9%	1.8%	1.6%
Revising vocabulary	0%	1.3%	0.9%	0.5%	0.8%	0%	0.2%	0%	0.7%	0.4%
Revising text format	0.3%	0%	0.4%	0.5%	1.6%	0%	0.6%	0.9%	0.2%	0.4%

Composing Camp	Dong		Teng	
Task approach	autobio	prompt	autobio	prompt
Total Think-aloud Units	104	64	200	162
<u>Planning</u>	<u>5.8%</u>	<u>12.5%</u>	<u>1.5%</u>	<u>1.9%</u>
Idea-generating of local event	2.9%	3.1%	1.5%	0%
Idea-generating of global event	0%	0%	0%	0%
Looking for vocabulary	0%	1.6%	0%	0.6%
Looking for ideas	0%	0%	0%	0%
Looking for grammar	0%	0%	0%	0%
Looking for phrasing	0%	0%	0%	0%
Goal-setting on local event	2.9%	6.3%	0%	1.2%
Goal-setting on global event	0%	1.6%	0%	0%
Goal-setting on literary technique	0%	0%	0%	0%
Goal-setting on text format	0%	0%	0%	0%
Goal-setting on phrasing	0%	0%	0%	0%
Goal-setting on grammar	0%	0%	0%	0%
Reviewing one's notes	0%	0%	0%	0%
<u>Composing</u>	<u>66.3%</u>	<u>75.0%</u>	<u>67.5%</u>	<u>75.3%</u>
Tentative formulations	0%	0%	5.5%	8.0%
Verbalizing one's writing	38.5%	40.6%	29.5%	36.4%
Reading what's been written down	27.9%	31.3%	32.5%	29.6%
Reviewing the prompt	0%	3.1%	0%	1.2%
<u>Monitoring</u>	<u>14.4%</u>	<u>7.8%</u>	<u>12.5%</u>	<u>9.3%</u>
Goal-setting on writing procedures	1.0%	0%	0.5%	0.6%
Checking word count	1.0%	1.6%	1.5%	1.2%
Evaluating content or ideas	2.9%	3.1%	1.5%	0%

Evaluating phrasing	0%	0%	0%	0%
Evaluating vocabulary	1.9%	0%	0.5%	0%
Evaluating grammar	2.9%	0%	4.5%	4.3%
Evaluating literary technique	0%	0%	0%	0%
Evaluating text format	0%	0%	0%	0%
Commenting on writing procedures	2.9%	3.1%	2.0%	2.5%
Commenting on content or ideas	0%	0%	0%	0%
Commenting on grammar	0%	0%	0%	0%
Commenting on literary technique	1.0%	0%	0%	0%
Commenting on vocabulary	0%	0%	0%	0%
Commenting on phrasing	0%	0%	0%	0%
Commenting on text format	1.0%	0%	0%	0%
Other comments	0%	0%	2.0%	0.6%
<u>Revising</u>	<u>13.5%</u>	<u>4.7%</u>	<u>18.5%</u>	<u>13.6%</u>
Trying alternative phrasing	2.9%	0%	2.5%	1.2%
Trying alternative vocabulary	0%	1.6%	0.5%	0.6%
Trying alternative grammar	0%	0%	0%	1.2%
Trying alternative content	0%	0%	0.5%	0.6%
Revising phrasing	2.9%	1.6%	4.0%	2.5%
Revising content	1.9%	0%	3.5%	3.1%
Revising grammar	5.8%	1.6%	5.0%	3.7%
Revising vocabulary	0%	0%	1.0%	0%
Revising text format	0%	0%	1.5%	0.6%

Revising Camp	Fai		Ankita		Eliza		Maggie		Angeles	
Task approach	autobio	prompt	autobio	prompt	autobio	prompt	autobio	prompt	autobio	prompt
Total Think-aloud Units	470	366	512	420	261	242	356	243	611	425
Planning	11.9%	9.8%	2.7%	4.5%	6.1%	5.4%	3.9%	1.6%	5.2%	9.6%
Idea-generating of local event	2.1%	3.6%	0.8%	3.6%	0.4%	0.4%	2.2%	0.4%	2.8%	3.8%
Idea-generating of global event	0%	0%	0%	0%	0%	0.4%	0%	0%	0%	0%
Looking for vocabulary	1.5%	0.3%	1.4%	0.2%	1.1%	2.1%	0%	0%	0.7%	0.7%
Looking for ideas	0%	0%	0.2%	0%	0%	0%	0%	0%	0%	0.2%
Looking for grammar	0%	0%	0%	0%	0.4%	0%	0%	0%	0%	0%
Looking for phrasing	0.6%	0.3%	0%	0%	0.8%	0%	0.6%	0%	0%	0.2%
Goal-setting on local event	6.8%	5.2%	0%	0.2%	1.5%	1.7%	0%	0.8%	1.3%	4%
Goal-setting on global event	0.6%	0.3%	0.2%	0.2%	0%	0.4%	0%	0%	0.2%	0.5%
Goal-setting on literary technique	0.2%	0%	0.2%	0.2%	0.4%	0%	0%	0%	0.3%	0%
Goal-setting on text format	0%	0%	0%	0%	0%	0.4%	0.3%	0%	0%	0%
Goal-setting on phrasing	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Goal-setting on grammar	0%	0%	0%	0%	0%	0%	0%	0%	0%	0.2%
Reviewing one's notes	0%	0.3%	0%	0%	1.5%	0%	0.8%	0.4%	0%	0%
Composing	54.7%	53.0%	46.5%	61.0%	51.0%	54.1%	57.6%	63.8%	52.0%	59.1%
Tentative formulations	4.7%	4.1%	1.6%	2.6%	6.9%	10.7%	3.1%	3.3%	7.2%	7.8%
Verbalizing one's writing	19.8%	19.9%	13.3%	24.3%	21.8%	21.9%	21.1%	24.7%	15.5%	25.4%
Reading what's been written down	30.2%	29.0%	31.6%	33.3%	22.2%	20.7%	33.4%	35.8%	29.3%	24.9%
Reviewing the prompt	0%	0%	0%	0.7%	0%	0.8%	0%	0%	0%	0.9%
Monitoring	8.1%	4.6%	15.8%	10.0%	19.2%	18.2%	15.4%	3.3%	14.2%	13.6%
Goal-setting on writing procedures	2.1%	0.5%	0.6%	0.5%	0.8%	0%	5.3%	2.1%	0.7%	0.7%
Checking word count	0.2%	0.3%	1.0%	0.5%	0.8%	2.9%	0.6%	0.4%	0%	0.2%
Evaluating content or ideas	0.6%	1.4%	2.9%	2.9%	2.7%	1.7%	2.2%	0%	2.5%	4.2%
Evaluating phrasing	1.1%	0%	5.3%	3.6%	5.7%	0.8%	2.2%	0%	4.1%	2.6%
Evaluating vocabulary	0.6%	0%	2.5%	0.2%	3.8%	4.1%	0.6%	0%	2.8%	0.9%
Evaluating grammar	0.4%	0%	1.6%	1.0%	0.8%	0.8%	0%	0%	1.0%	1.9%

Evaluating literary technique	0%	0%	0.2%	0%	0%	0%	0%	0%	0.2%	0%
Evaluating text format	0%	0%	0.4%	0%	0.4%	0.8%	0%	0.4%	0.5%	0.2%
Commenting on writing procedures	1.7%	0.8%	0.2%	0.2%	1.9%	1.7%	3.9%	0%	0%	0.7%
Commenting on content or ideas	0.4%	1.4%	0.4%	1.0%	0.4%	1.2%	0%	0%	0.3%	0.9%
Commenting on grammar	0.4%	0%	0%	0%	0%	0%	0%	0%	0.7%	0.5%
Commenting on literary technique	0%	0.3%	0%	0%	0%	0%	0%	0%	0.2%	0%
Commenting on vocabulary	0%	0%	0%	0%	0.4%	1.2%	0.3%	0%	0.2%	0.2%
Commenting on phrasing	0%	0%	0.2%	0%	0.4%	0%	0%	0%	0.2%	0%
Commenting on text format	0%	0%	0.4%	0%	0.4%	2.1%	0%	0%	0.8%	0%
Other comments	0.4%	0%	0.2%	0.2%	0.8%	0.8%	0.3%	0.4%	0.3%	0.5%
Revising	25.3%	32.5%	35.0%	24.5%	23.8%	22.3%	23.0%	31.3%	28.5%	17.6%
Trying alternative phrasing	3.6%	6.3%	9.2%	5.2%	6.9%	9.1%	5.3%	4.1%	7.2%	3.8%
Trying alternative vocabulary	0.6%	0.3%	4.1%	2.1%	2.7%	1.7%	0.3%	2.1%	2.8%	0.7%
Trying alternative grammar	0.9%	0.3%	1.4%	2.4%	2.7%	0.4%	0%	0.8%	0.5%	0.2%
Trying alternative content	1.1%	1.4%	0.8%	0%	1.1%	2.9%	0.6%	0.4%	3.1%	1.9%
Revising phrasing	7.2%	12.3%	10.5%	7.9%	5.0%	5.0%	8.7%	11.1%	6.9%	3.8%
Revising content	4.7%	8.7%	3.3%	2.1%	1.1%	2.9%	5.9%	8.6%	2.9%	3.3%
Revising grammar	6.4%	2.5%	2.3%	2.9%	1.9%	0.4%	1.4%	3.7%	2.1%	2.4%
Revising vocabulary	0.9%	0.8%	2.3%	1.0%	1.1%	0%	0.8%	0.4%	1.1%	0.7%
Revising text format	0%	0%	1.0%	1.0%	1.1%	0%	0%	0%	1.8%	0.9%

Middle Camp	Yi		Anna		Jingjing	
Task approach	autobio	prompt	autobio	prompt	autobio	prompt
Total Think-aloud Units	250	354	209	163	428	276
<u>Planning</u>	<u>20.0%</u>	<u>9.6%</u>	<u>9.1%</u>	<u>8.6%</u>	<u>9.8%</u>	<u>12.0%</u>
Idea-generating of local event	8.4%	3.4%	4.8%	4.3%	3.3%	3.6%
Idea-generating of global event	1.2%	0%	0%	0%	0.2%	0%
Looking for vocabulary	0%	0.6%	0.5%	0.6%	0%	0%
Looking for ideas	1.2%	2.0%	0%	0%	0.2%	1.4%
Looking for grammar	0%	0%	1.0%	0%	0%	0%
Looking for phrasing	0%	0.3%	0%	0.6%	0%	0%
Goal-setting on local event	6.4%	2.8%	2.9%	1.8%	3.5%	2.9%
Goal-setting on global event	2.8%	0.3%	0%	0.6%	2.1%	3.3%
Goal-setting on literary technique	0%	0%	0%	0%	0.5%	0%
Goal-setting on text format	0%	0%	0%	0.6%	0%	0%
Goal-setting on phrasing	0%	0%	0%	0%	0%	0%
Goal-setting on grammar	0%	0.3%	0%	0%	0%	0%
Reviewing one's notes	0%	0%	0%	0%	0%	0.7%
<u>Composing</u>	<u>45.2%</u>	<u>61.9%</u>	<u>54.5%</u>	<u>58.3%</u>	<u>63.1%</u>	<u>61.2%</u>
Tentative formulations	3.6%	4.2%	0.5%	1.2%	5.1%	5.4%
Verbalizing one's writing	22.8%	30.2%	27.8%	27.6%	28.7%	29.0%
Reading what's been written down	18.8%	25.4%	26.3%	28.2%	29.2%	24.6%
Reviewing the prompt	0%	2.0%	0%	1.2%	0%	2.2%
<u>Monitoring</u>	<u>14.8%</u>	<u>6.5%</u>	<u>18.7%</u>	<u>19.6%</u>	<u>15.9%</u>	<u>14.5%</u>
Goal-setting on writing procedures	0.4%	0%	2.9%	1.2%	0.7%	0%
Checking word count	0%	0%	1.9%	2.5%	0.2%	0.7%
Evaluating content or ideas	8.8%	2.5%	4.3%	4.3%	5.4%	3.6%
Evaluating phrasing	0.4%	0.6%	3.8%	4.9%	1.2%	1.1%
Evaluating vocabulary	0.8%	1.1%	1.4%	0.6%	2.1%	0.7%
Evaluating grammar	0.4%	0.6%	2.9%	4.9%	0.2%	0.7%

Evaluating literary technique	0%	0.3%	0%	0%	0.5%	0.4%
Evaluating text format	0.4%	0%	0%	0%	0.5%	0.7%
Commenting on writing procedures	0.8%	0.6%	0.5%	0%	1.2%	1.8%
Commenting on content or ideas	2.4%	0.8%	0%	0%	3.3%	2.9%
Commenting on grammar	0%	0%	0%	0%	0.2%	0.7%
Commenting on literary technique	0%	0%	0%	0%	0.2%	0.7%
Commenting on vocabulary	0%	0%	0%	0%	0%	0%
Commenting on phrasing	0%	0%	0%	0%	0%	0%
Commenting on text format	0%	0%	0%	0%	0%	0%
Other comments	0.4%	0%	1.0%	1.2%	0.2%	0.4%
Revising	<u>20.0%</u>	<u>22.0%</u>	<u>17.7%</u>	<u>13.5%</u>	<u>11.2%</u>	<u>12.3%</u>
Trying alternative phrasing	2.4%	1.7%	1.9%	0.6%	2.6%	2.2%
Trying alternative vocabulary	0.4%	1.4%	0%	0.6%	0.9%	1.4%
Trying alternative grammar	0.4%	0.6%	0.5%	0.6%	0.2%	1.4%
Trying alternative content	1.6%	1.1%	0.5%	0%	0.2%	0.4%
Revising phrasing	7.2%	8.8%	5.3%	3.7%	3.3%	2.2%
Revising content	6.8%	4.2%	3.8%	3.1%	2.3%	2.5%
Revising grammar	0.4%	1.1%	3.8%	0%	1.2%	1.1%
Revising vocabulary	0.8%	2.8%	0%	1.8%	0.2%	0.7%
Revising text format	0%	0.3%	1.9%	3.1%	0.2%	0.4%

Previously I stated that, when switching from the autobiographical task to the prompted task, Figure 4.2 above indicates two universal task influences revealed across the Four Camps: a generally collective increase in their attention directed to the *Composing* activity, and a generally collective decrease in their attention directed to the *Monitoring* activity. First of all, targeting at each of the Four Camps, I will look into the task influence shown on the writers' *Composing* subcategories (based on Table 4.6 above).

4.4.2.1.1 Universal task influences on the Four Camps' *Composing* activities

As shown in Figure 4.2b, the Planning Camp writers, compared to the other three Camps, demonstrate rather minor increases, in their attention directed to the *Composing* activity when switching from the autobiographical task to the prompted task. Furthermore, through examining the *Composing* subcategories, I discovered that the Planning Camp writers, compared to the other three groups, show little tendency for collective increases in their engagements in the *Composing* subcategory 'Tentative formulations', or in 'Verbalizing one's writing', or in 'Reading what has been written down'. It is particularly worth noticing that regarding 'Tentative formulations', there are decreases, rather than increases, that happen to four out of the five Planning Camp writers when changing to the prompted task. Thus, the Planning Camp writers' universal engagements in 'Reviewing the prompt' in the prompted writing task, in this circumstance, have particularly contributed to the overall increases in these writers' mental exertions put on the *Composing* activity.

In contrast, through examining the *Composing* Camp, the *Revising* Camp, and the *Middle* Camp's *Composing* subcategories as shown in Table 4.6, I discovered

that there are visibly higher tendencies, than what is revealed in the Planning Camp's results, for increasing attention respectively directed to 'Tentative formulations', to 'Verbalizing one's writing', and to 'Reading what has been written down', when switching from the autobiographical task to the prompted task. For example, regarding the Revising Camp's engagements in 'Tentative formulations', in Table 4.6 it could be seen that four out of the five Revising Camp writers demonstrate increases (though of minor degrees) when switching from the autobiographical writing task to the prompted writing task. An even more conspicuous tendency for increases can be seen in the Revising Camp's unanimously increased cognitive effort put on 'Verbalizing one's writing' when switching to the prompted writing task. However, regarding the Revising Camp's engagements in 'Reading what has been written down', there are increases intermingled with decreases under the change of task conditions. In comparison, the Middle Camp writers have shown a more perceptible increase in their engagements in 'Reading what has been written down'—two out of the three writers displaying increases—when switching to the prompted writing task (see Table 4.6).

The implication of the above is that, the Composing Camp, the Revising Camp, and the Middle Camp, when switching from the autobiographical task to the prompted task, particularly demonstrate an increased tendency for adopting a spontaneous and improvisational approach in their cognitive writing processes. Such a story-creation approach, compared to the *Planning* activity, does not focus on articulating the goals, the questions, or the criteria which orient and spur the creational flow (i.e. unlike the goal-setting activity, the idea-generating activity, or the purposeful information-retrieving activity which typically characterize the *Planning* activity). For example, the *Composing* subcategory 'Verbalizing one's

writing’—the primary transcribing activity which serves to transfer writers’ thoughts, consciously-structured or improvisational, into words on paper—could be an extreme example of writers relying on the spur-of-the-moment to create their stories. ‘Tentative formulations’ demonstrate writers’ adventurous, free, and spontaneous attempts at generating discoursal and ideational possibilities for what to be written down. ‘Reading what has been written down’ serves as another improvisation strategy when it is employed as a ‘springboard’ (Roca de Larios, Murphy, and Manchón, 1999, p. 20) to generate the narrative flow.

4.4.2.1.2 Universal task influences on the Four Camps’ *Monitoring* activities

Now I will discuss another universal change occurring across the Four Camps’ cognitive writing processes under the change of task conditions, i.e. the fall in the *Monitoring* activity when switching from the autobiographical task to the prompted task. The *Monitoring* activity constitutes metacomments and any evaluative comments made on particular aspects of writing (e.g. content or ideas, phrasing, vocabulary, or grammar). The general decrease in the writers’ metacognitive exertion when writing under the prompted writing task suggests that all the participants adopt a less supervisory or controlling approach and a more relaxed manner in their on-line writing processes than they do in the autobiographical writing task. This movement corresponds with the participants’ increased tendency for taking on a spontaneous and improvisational approach (i.e. the *Composing* activity) in their cognitive writing processes under the prompted task as illustrated previously.

When switching from the autobiographical task to the prompted task, the decrease in the participants’ attention directed to the *Monitoring* activity is not

realized unselectively throughout the *Monitoring* subcategories (see Table 4.6), but rather through their focused metacognitive exertion targeted at specific aspects of writing (e.g. ‘content or ideas’, ‘phrasing’, ‘vocabulary’, or ‘grammar’ and so on). For example, Figure 4.2 shows that both the Composing Camp writers and the Revising Camp writers display unanimous drops in their mental efforts spent on the *Monitoring* activity when switching to the prompted writing task. Concerning the two Composing Camp writers, in Table 4.6 it could be seen that the decrease in Dong’s *Monitoring* activity concentrates on the following subcategories: ‘Evaluating vocabulary’ (1.9% \rightarrow 0%), ‘Evaluating grammar’ (2.9% \rightarrow 0%), ‘Commenting on literary technique’ (1.0% \rightarrow 0%), and ‘Commenting on text format’ (1.0% \rightarrow 0%); whereas in Teng’s case, the decrease largely concentrates on ‘Evaluating content or ideas’ (1.5% \rightarrow 0%) and ‘Other comments’ (2.0% \rightarrow 0.6%). Thus, the decrease in Dong’s metacognitive exertion is discursively-oriented while that in Teng’s case is rather ideationally-oriented. This difference reveals these two Composing Camp writers’ different instantiations of their emergent identities (e.g. agentive, artistic, or imaginative L2 creative writer, proficient L2 user, insightful or expressive human being), through exerting either a tighter or a looser metacognitive control on either particular discursive features or particular ideational features, or on both aspects, of their story creation processes.

In a similar vein, through examining the five Revising Camp writers’ *Monitoring* activity in Table 4.6, I discovered that, when changing to the prompted writing task, the respective decreases in Ankita’s and Angeles’s attention directed to the *Monitoring* activity concentrate on ‘Evaluating phrasing’ and ‘Evaluating vocabulary’. Differently, in Fai and Maggie’s cases, there are perceptible drops in their metacognitive control exercised on ‘Goal-setting on writing procedures’ or

‘Commenting on writing procedures’. Finally, in Eliza’s and (again) Maggie’s cases, the decreases in their metacognitive attention occur not only in ‘Evaluating content or ideas’ but also in ‘Evaluating phrasing’. From above, we can see that the respective falls in Ankita’s and Angeles’s metacognitive exertion when switching to the prompted writing task are linguistically-oriented, those in Fai’s and Maggie’s cases are procedurally-regulatory, and those in Eliza’s and Maggie’s cases are discursively-related as well as ideationally-related. Undoubtedly, what underlie such concrete, characteristic features of the writers’ on-line writing processes are the various sociocultural practices which the writers have been immersed in and imbued with throughout their life histories and which consequently constitute the writers’ senses of their roots (this is the focus of the qualitative data analysis section with the selected focal participants).

I would venture to say here that the two manifestations of universal task influence exhibited across the Four Camps’ cognitive writing processes (i.e. increase in ‘Composing’ and decrease in ‘Monitoring’ when changing from the autobiographical to the prompted writing task) relate to the different symbolic mediations embedded in the two local task contexts, e.g. autobiographical genre (if not necessarily the strictly autobiographical topic) versus the prompt in the form of a fictional story’s opening narrating concrete plots and written in a diary style. One major difference lying between the autobiographical task and the prompted task is that the autobiographical task brings with it an underlying appeal for authenticity, reality and individuality and thus implies a certain closeness between the story and the writer, while the prompted task signals fictitiousness and scope for imagination and thus suggesting a rather flexible distance between the story and the writer. Therefore, the participants might have assumed a more cautious manner in creating

their autobiographical stories than they do for the prompted stories (the beginning of which is provided in the task) as they are more likely to perceive themselves being accountable for their autobiographical stories.

As discussed above, the symbolic mediations embedded in the two task contexts seem to have exerted general influences on all writers' instantiations of their emergent identities in the differently-conditioned cognitive writing processes. That is to say, compared to the broad, macro writer voice performed by the Four Camps of writers in the autobiographical task, the general image of a more improvisational and spontaneous but also less controlling or evaluative creative writer is invariably constructed by the participants in the prompted task. However, the underlying causes for the instantiations of such emergent identities could be individual. They are individual because the participants' autobiographical identities, formed through their past experiences, opportunities and social relations in various CoPs, are idiosyncratic and in relation to this, their writing 'habitus' could be distinctive.

The participants' variously constructed autobiographical identities shape the self-consciousness with which the individuals approached the present two writing tasks. For example, the universal task influence, revealed in the shifting magnitudes of the participants' attention dedicated to the *Composing* and the *Monitoring* activities, indicates that all the participants might feel more personally authentic and thus more responsible for or cautious about the constructions of their autobiographical stories than in their prompted stories, and on the other hand, more fictitious and thus more casual or improvisational in the creations of their prompted stories than with their autobiographical ones. However, this does not necessarily mean that the participants generally experienced more liberty, sense of self-sovereignty, or other positive feelings in one writing task than the other. Some writers might feel free and

motivated in the autobiographical writing task as they valued taking full charge of the story. Some others might feel liberated and inspired in the prompted writing task as they were able to maintain a flexible distance between them and their stories which allows them a certain degree of anonymity and randomness. That is to say, although both of the above two types of writers demonstrate a higher tendency for performing the spontaneous *Composing* activity and a lower tendency for the vigilant *Monitoring* activity in the prompted writing task than in the autobiographical one, the writers' self-consciousness behind such cognitive writing behaviours and such performances of their emergent identities, might be idiosyncratic. Depending on the individuals' writing 'habitus', the feeling of self-sovereignty and motivation could lead to an inclination either toward spontaneous and improvisational creation processes or instead, toward metacognitive exertions targeted at various facets of the story creation endeavour. As previously mentioned, this aspect will be investigated in the qualitative data analysis section where I will scrutinize concrete interview and think-aloud utterances of the focal participants selected from the entire fifteen.

4.4.2.2 Observation Two: Similar task influences exhibited in the writers' cognitive writing processes—between the Planning Camp and the Composing Camp, and between the Revising Camp and the Middle Camp

My second observation of the global pattern shown in Figure 4.2 is twofold. First of all, the Planning Camp writers and the Composing Camp writers, to a certain extent, exhibit similar patterns of the task influence exercised on their major writing activities (i.e. Planning, Composing, Monitoring, and Revising). That is to say, the *directions* and the *magnitudes* of the changes occurring in the proportions

respectively taken by their major writing activities under the change of task conditions are similar. Next, in a similar vein, the Revising Camp writers and the Middle Camp writers also exhibit similar patterns of the task influence exercised on their major writing activities. In what follows, I will elaborate upon my above observation—i.e. the grouping of the Planning Camp along with the Composing Camp, in contrast to the other grouping of the Revising Camp along with the Middle Camp—through relating to specific indications in the four column charts in Figure 4.2.

As shown in Figure 4.2a which shows the task influence exercised on the Four Camps' *Planning* activity when switching from the autobiographical task to the prompted task, there is a division among the Four Camps. On the one hand, there are the Planning Camp and the Composing Camp who generally display visible growths in their attention directed to 'planning', as large as 186.5% and 115.5% respectively in each Camp. On the other hand, there are the Revising Camp and the Middle Camp, both of whom demonstrate rather mixed and uncertain results; with the Middle Camp displaying a slight tendency for a fall in the *Planning* activity when switching to the prompted writing task (i.e. two out of the three Middle Camp writers show decreases).

As shown in Figure 4.2b on the *Composing* activity, although the Four Camps, to a great extent, display increases in this writing activity when switching to the prompted writing task, the scopes of such increases are perceptibly larger in the cases of the Revising Camp and the Middle Camp (i.e. 31.2% and 36.9% respectively) than in the cases of the Planning Camp and the Composing Camp (i.e. 15.6% and 13.1% respectively).

As shown in Figure 4.2c on the *Monitoring* activity in which the Four Camps

generally display decreases in this writing activity when switching to the prompted writing task, it can be seen that the Revising Camp and the Middle Camp, again, display greater scope of such decreases (i.e. 78.6% and 56.1% respectively) than shown in the Planning or Composing Camps.

Finally, as shown in Figure 4.2d on the *Revising* activity, evidently the Planning Camp and the Composing Camp share a pattern, both showing noticeable drops when switching to the prompted writing task; and meanwhile the Revising Camp and the Middle Camp rather demonstrate mixed and uncertain pictures, both displaying increases intermingled with decreases.

4.4.2.3 Observation Three: Three types of adjustments made by the Four Camps to their cognitive writing processes under the change of task contexts

As I have discussed, writers were required to respond to a change in the immediate task context from writing a self-chosen and possibly also self-related autobiographical story to creating a fictional story from a provided opening with its specific associated plot and genre. In order to adapt to such changes in the ideational and discursal mediators embedded in these two tasks, I noted that the participants make three types of adjustments to their cognitive writing processes.

The first type of adjustment—vigorous ‘planning’ and subdued ‘revising’—is represented by the Planning Camp. When writing under constraints of a predetermined, fictional topic and a particular literary style (e.g. certain linguistic and stylistic manifestations, see Appendix B for the prompt) in the prompted writing task, the Planning Camp perceptibly increased their cognitive exertion put on the *Planning* activity and meanwhile visibly curtailed their effort spent on the *Revising*

activity. In Table 4.6, it can be seen that, among the three Planning Camp writers (i.e. Marjorie, Ho, and Teri) who demonstrate evident increases in the proportions taken by their *Planning* activities when changing to the prompted writing task, there are suggestions of increased tendencies for the activities of ‘Idea-generating’, ‘Goal-setting’, and ‘Reviewing one’s notes’. For example, with Marjorie, there is a marked increase in the proportion occupied by her *Planning* subcategory ‘Idea-generating of local event’ (0.4% → 7.8%) and there is another marked increase in her Planning subcategory ‘Goal-setting on local event’ (1.3% → 10.4%). The prompted writing task leads Marjorie to engage in more conscious, purposeful and explicitly-directed *Planning* activities at a local ideational level. In addition, when switching to the prompted writing task, Ho and Terri show perceptible increases in the proportions of their ‘Reviewing one’s notes’ activities (1.6% → 3.5%, and 0.8% → 2.2% respectively), demonstrating their increased attentiveness to their pre-formulated plans during their current creation processes. Meanwhile, Table 4.6 shows that these same three Planning Camp writers (i.e. Marjorie, Ho, and Teri) demonstrate drops in their *Revising* activities when switching to the prompted task. Concerning Marjorie and Ho, considerable drops occur in their tangible operations of revisions made on particular aspects of their stories in creation, e.g. revising *phrasing* and *grammar* in both Marjorie and Ho’s cases, and revising *content* as well in Ho’s case.

The second type of adjustment is exemplified by the Composing Camp writers, who not only demonstrate increased ‘planning’ (especially the ‘goal-setting’ activities, see Table 4.6) and subdued ‘revising’ as the Planning Camp do, but also display visible increases in ‘composing’ and decreases in ‘monitoring’ when switching to the prompted task. The task influence exerted on the Composing Camp’s on-line writing processes manifests itself in that the writers adopt a more

proactive yet also more spontaneous writing manner and meanwhile a less retroactive and also less evaluative or controlling writing approach in their cognitive writing processes under the prompted writing task than under the autobiographical one.

Finally, the third type of adjustment when switching to the prompted writing task—increased engagement in ‘composing’ and subdued involvement in ‘monitoring’—is demonstrated by the Revising Camp and the Middle Camp. This adjustment corresponds with the task influence universally exhibited in the Four Camps as discussed earlier (see section 4.4.2.1), but especially so among the Revising and Middle Camps. On changing to the prompted writing task, the Revising Camp and the Middle Camp together display the two largest increases in the *Composing* activity and the two largest decreases in the *Monitoring* activity (see Figure 4.2b and Figure 4.2c). In addition, concerning the above two major writing activities, the Revising Camp and the Middle Camp together, on the one hand, exhibit a higher level of unanimity in changes than the Planning Camp writers have shown and, on the other hand, demonstrate larger magnitudes of such changes than exhibited by the Composing Camp writers. However, the Revising Camp and the Middle Camp display mixed and uncertain pictures concerning the task influence on their *Planning* and *Revising* activities (see Figure 4.2a and Figure 4.2d). The indication from the above is that to adapt to the task context of writing a partially pre-set fictional story with particular ideational and discursal manifestations, the Revising Camp and the Middle Camp clearly show a tendency for increased spontaneity and improvisation along with decreased evaluations, meta-executions, and self-regulations in their on-line writing processes.

4.4.2.4 Observation Four: The symmetry between the *Planning* activity and the *Revising* activity and the symmetry between the *Composing* activity and the *Monitoring* activity in the instantiations of the writers' emergent identities

My fourth observation of the global pattern shown in Figure 4.2 indicates that there is a certain symmetry between the task influence exhibited on the Four Camps' *Planning* activities and that on their *Revising* activities (please refer to Figure 4.2a and Figure 4.2d). In addition, such symmetry could also be observed between the task influence exhibited on the Four Camps' *Composing* activities and that on their *Monitoring* activities (please refer to Figure 4.2b and Figure 4.2c). First of all, I will discuss the symmetry existing between the task influence shown on the participants' *Planning* activities and that on their *Revising* activities. For example, the Planning Camp and the Composing Camp's visibly increased tendency for engaging in the *Planning* activity when switching to the prompted writing task (Figure 4.2a) poses symmetrically against these two Camp's visibly decreased tendency for the *Revising* activity (Figure 4.2d). Meanwhile, regarding the other two Camps, the Revising Camp and the Middle Camp display rather mixed pictures concerning the task influence exercised on their *Planning* activity (Figure 4.2a), and such mixed pictures could also be seen concerning these two Camps' attention directed to the *Revising* activity (Figure 4.2d). Next, the other symmetry existing between the participants' *Composing* activities and their *Monitoring* activities is associated with the two manifestations of the universal task influence exhibited in the Four Camps' cognitive writing processes, i.e. increase in 'composing' and decrease in 'monitoring' when changing from the autobiographical to the prompted writing task (as previously discussed in section. 4.4.2.1).

Therefore, adopting a bird's eye view on the Four Camps' cognitive writing processes, I would argue that, when changing from the autobiographical task to the prompted task, the participants' increased effort spent on the rather proactive, purposeful, and organized *Planning* activity leads to their decreased effort on the retroactive and compensatory *Revising* activity, and vice versa. Meanwhile, the participants' increased attention directed to the improvisational and spontaneous *Composing* activity leads to their decreased attention directed to the metacognitive and supervisory *Monitoring* activity, and vice versa. In addition, Figure 4.2 shows that there is a considerably less negative relation existing between the task influence exhibited on the participants' *Planning* activities and that on their *Composing* activities. Indeed, the same could be said concerning the task influence revealed on the participants' *Monitoring* activities and that on their *Revising* activities (this point will be elaborated upon later).

The Planning-Revising symmetry and the Composing-Monitoring symmetry discussed above further point to the symmetries existing in the writers' agency-context dialogues continuing throughout the individuals' cognitive writing processes. I perceive that this communication between the writers' individual agency and the immediate task context is manifested in the writing activities employed by the writers throughout their on-line writing processes. Furthermore, I conceptualize that the four major writing activities (i.e. Planning, Composing, Monitoring, and Revising), with their embodied functions, play distinctive roles in constructing the writers' emergent identities. For example, the *Planning* activity generally portrays an organized, focused, and proactive writer; and the *Revising* activity often depicts a meticulous, retroactive, and duteous writer. If we take up the view that agency is 'a causal force in shaping events and texts' (Fairclough, 2003, p. 161)—i.e. in the

present research, that it shapes the participants' on-line writing processes under specific task contexts and the individuals' stories in creation—we can see that the symmetries exhibited in the task influence exercised on the participants' major writing activities ultimately signal the symmetries revealed in the individuals' agentic endeavours in instantiating their emergent identities. To be more specific, in their agentic efforts to shape the immediate task context and their own stories, the participants' instantiations of their proactive writer identities through their engagements in the *Planning* activity, seem to curb the instantiations of their emergent identities as retroactive L2 creative writers who dedicate to *Revising* and refining their texts. In a similar vein, in the process of shaping their L2 stories under particular local contexts, the participants' representations of themselves as spontaneous, improvisational, or adventurous writers who go 'with the flow', through engaging in the *Composing* activity, seem to inhibit the performances of their emergent identities as evaluative, supervisory, or even self-critical writers who *monitor* various moves of their story-creation endeavours. The above suggests the existence of two sets of negative relations and consequently the presence of two sets of positive relations concerning the task influence exhibited on the participants' four major writing activities. In the following, I will discuss this in more detail.

As suggested above, these two sets of negative relations are: the *Planning* activity versus the *Revising* activity, the *Composing* activity versus the *Monitoring* activity. Consequently, the two sets of positive relations (to a certain extent) are: the *Planning* activity and the *Composing* activity, the *Monitoring* activity and the *Revising* activity. The implication is that there is a division regarding the embodied functions of the four major writing activities in instantiating the writers' emergent identities. In the participants' agentic endeavours in shaping the shifting task

contexts and accordingly their stories, the changes occurring in the individuals' 'planning' effort generally do not go in the opposite direction of the changes in their 'composing' effort. The implication is that the *Planning* activity and the *Composing* activity construct the participants' emergent identities from somewhat convergent angles. These two major writing activities instantiate the representations of proactive or spontaneous writers who primarily focus on getting the stories written out and on transforming what is in their mind into words on paper. Such writers could either be focused and structured *or* work on the flow of inspiration and 'live in the moment'. Next, in the change of task contexts, the changes occurring in the participants' 'monitoring' effort generally do not go in the opposite direction of the changes in their 'revising' effort. The implication is that the *Monitoring* activity and the *Revising* activity, to a certain degree, also construct the participants' emergent identities from convergent angles. These two major writing activities instantiate the representations of retroactive writers who retrace their own thoughts or texts with evaluations or revisions. Such writers are regulatory and evaluative or duteous and meticulous, striving to achieve meaningful texts up to their own standards primarily through retroactive approaches. To sum up, there are the two general types of self-representations materialized in the task influence exhibited in the writers' two differently-conditioned cognitive writing processes: the proactive and spontaneous writers as opposed to the retroactive, evaluative and meticulous writers.

4.4.2.5 Observation Five: the Four Camps' instantiations of stable and wavering emergent identities: Revising + Middle Camps, and Planning + Composing Camps

Previously I have discussed the three types of adjustments made to the participants' cognitive writing processes in response to the change of task conditions, respectively adopted by the Planning Camp, the Composing Camp, the Revising Camp and the Middle Camp (see section 4.4.2.3). If we perceive such adjustments as the participants' changing agentive endeavours in shaping the task contexts they were immersed in and the texts they were producing, we can detect a certain relation *between* the rather stable and unwavering results of such agency-context dialogues sustained across the two differently-conditioned cognitive writing processes (hence the establishment of the Four Camps of writers) *and* the changing results of such dialogues revealed in the adjustments made by the participants to their cognitive writing processes when the task context changes (what is shown in Figure 4.2).

For example, when the task context is changed from a self-chosen yet relatively closely-positioned autobiographical story to a partially pre-determined yet fairly flexibly-distanced fictional story, the Planning Camp writers largely take the initiative to engage even more enthusiastically in the proactive, structured, and focused *Planning* activity, and, more modestly, they conduct the spontaneous *Composing* activity to a greater extent as well. Meanwhile, the Planning Camp writers mostly reduce even further their engagements in the retroactive and compensatory *Revising* activity. The implications from above are as follows. The Planning Camp writers are those participants who rather consistently instantiated proactive and purposeful emergent identities, hence their story-writing 'habitus',

across the two differently-conditioned cognitive writing processes. Their agency-context dialogues in the prompted writing task lead them perform with an increased intensity their habitual emergent identities as proactive and focused creative writers and further diminish their performances of the self-image as retroactive, duteous or meticulous writers. In addition, an emerging self-representation as spontaneous creative writers is performed by the Planning Camp writers in the prompted writing task.

Next, the Composing Camp writers are the two participants who consistently performed the emergent identities as spontaneous and improvisational creative writers in their two differently-conditioned cognitive writing processes. When the immediate context is changed from the autobiographical task to the prompted task, not only do the Composing Camp writers display an even higher tendency for the *Composing* activity but they also conduct the *Planning* activity with a noticeably higher tendency. Meanwhile, the Composing Camp writers display evidently dwindling involvements in ‘monitoring’ and ‘revising’. Therefore, the shifting aspect of these two writers’ agency-context dialogues presents itself in that, in the prompted writing task, the Composing Camp writers visibly strengthen their identities as spontaneous and improvisational creative writers and interestingly they also start depicting themselves as proactive writers. Meanwhile, they become increasingly reticent about representing themselves as evaluative and meticulous story writers or retroactive and duteous writers.

Finally, under the change of task context from the autobiographical task to the prompted task, the meticulous and retroactive Revising Camp writers and the capricious or rather inconspicuous Middle Camp writers largely display increased tendencies for ‘composing’ and decreased tendencies for ‘monitoring’. Thus, the

changing aspect of the above two Camps' agency-context dialogues shows in that, when switching to the prompted writing task, they start representing themselves as spontaneous and improvisational story writers who, at the same time, do not evidently enjoy being evaluative or self-regulatory.

From above, concerning the *changing* aspect of the agency-context dialogues exhibited in the participants' two differently-conditioned cognitive writing processes, a division can be observed *between* the Revising and the Middle Camps ('Revising + Middle' Camps) *and* the Planning and the Composing Camps ('Planning + Composing' Camps). When switching from the autobiographical writing task to the prompted task, the Revising Camp and the Middle Camp, unlike the other two Camps, have not reinforced their writing habitus, hence their emergent identities which reflect the rather stable results of their agency-context dialogues sustained across the two cognitive writing processes. For example, under the prompted writing task, the Revising Camp writers do not universally reinforce their habitual identities as retroactive, duteous, or meticulous writers (see Figure 4.2d). Obviously, the Middle Camp writers do not have any characteristic emergent identities consistently or conspicuously instantiated in their cognitive writing processes under the two tasks.

In addition to the above point, not only have the Planning Camp and the Composing Camp strengthened their habitual self-identities when changing to the prompted writing task, they also demonstrate the task influence on their identity constructions more *conclusively* than the Revising Camp and the Middle Camp reveal (i.e. Figure 4.2 shows that the Revising Camp and the Middle Camp display mixed pictures in terms of the task influence exerted on their *Planning* and *Revising* activities). The reason for that, as I have perceived, is related to the two general types

of self-representations materialized in the task influence exercised on the four major writing activities (the two pairs of negative relations and the two pairs of positive relations), previously stated in my fourth observation. These two types of self-representations take the form of: 1) the proactive or spontaneous writer who primarily focuses on transforming what is in his/her head into words on paper, either through purposeful 'planning' or through spontaneity; and 2) the retroactive writer who retraces his/her own thoughts or texts with evaluations or revisions. The Planning Camp and the Composing Camp writers evidently activate the first type of self-representation, not only through their habitual but also their changing performances of their emergent identities. Differently, the Revising Camp and the Middle Camp activate the second type of self-representation, more strongly through their stable, rather than their changing, manifestations of their emergent identities.

From the above, the overall implication is that when writing for the partially pre-set, fictional prompted story which implies a fairly flexible distance between the writer and his/her creation, the writers embodying the first type of self-representation (i.e. the proactive or spontaneous writers who primarily focus on getting the stories written down through structured directions or spontaneity) not only keenly reinforce this self-representation, but also act more determinedly and convincingly in demonstrating adjustments made to their emergent identities in response to the task influence than the writers embodying the second type of self-representation (i.e. the retroactive writers).

In the next section, I shall relate the *changing* aspect of the participants' task-situated emergent identities with the patterns revealed in the participants' I-statement coding results, i.e. the individuals' I-statement approaches in discursively constructing their autobiographical identities. Concerning the I-statement coding

results, since a pattern could only be detected between the Planning Camp and the Revising Camp (see section 4.3.2.2), my following discussion focuses exclusively on these two Camps.

4.4.3 The connection *between* the pattern of task influences revealed in the Planning Camp and the Revising Camp's two differently-conditioned cognitive writing processes *and* the pattern shown in these two Camps' I-statement coding results.

Previously, through the category-by-category comparisons of the I-statement coding results of the five Planning Camp writers and the five Revising Camp writers (as shown in Figure 4.1), I have made two observations. Firstly, the Planning Camp writers, compared with the Revising Camp, employ more direct, socially textured, and self-assured I-statement approaches in constructing their autobiographical identities. Secondly, the Revising Camp writers, in comparison to the Planning Camp, employ more implicit, expressive, idiosyncratic, and self-critical I-statement approaches in fashioning their autobiographical identities.

Regarding the task influence respectively revealed in the Planning Camp and the Revising Camp's two differently-conditioned cognitive writing processes, the following trend is observed. The Planning Camp writers, when asked to create a partially pre-set fictional story in the fairly flexibly-situated prompted writing task, construct stronger self-representations as proactive and spontaneous creative writers who concentrate on getting the stories written out through purposeful planning and improvisation; and meanwhile they visibly curtail the self-identities as retroactive, evaluative, and duteous writers. That is to say, in the prompted writing task, the

Planning Camp writers not only further reinforce their habitual identities as proactive and structured creative writers, but also expand their emergent identities into being spontaneous writers. In comparison, the Revising Camp writers, when writing the prompted fictional story, perform conspicuously stronger the emergent identities as spontaneous writers and meanwhile visibly curtail the self-identities as evaluative, controlling, or self-critical writers. However, mixed pictures are shown regarding the Revising Camp's *Planning* activity and *Revising* activity. Unlike the Planning Camp writers, in the prompted task, the Revising Camp writers do not perceptibly strengthen or curtail their own habitual identities as retroactive writers who meticulously retrace their texts with revisions; neither do they, from a contrasting angle, construct their emergent identities as proactive writers who engage in focused and structured planning. In the switch of task conditions, the Revising Camp writers do not strengthen or curtail either one of the two general types of self-representations (i.e. proactive and spontaneous, or retroactive and evaluative) as conclusively and decisively as in the case of the Planning Camp writers.

A connection can be detected *between* the trend revealed in the comparison of the Planning Camp and the Revising Camp's I-statement coding results *and* the trend shown in the task influences exhibited in these two Camps' cognitive writing processes. The Planning Camp writers and the Revising Camp writers construct their identifications with particular values and social practices, and thus fashion specific senses of selves, in their recounting of their life histories. Such senses of selves are reflected in how the Planning Camp writers and the Revising Camp writers react to the changes made to the symbolic mediations embedded in the two task contexts. Firstly, regarding the Planning Camp writers, as previously mentioned, in the in-depth interviews they employ more direct, socially textured, and self-assured I-

statement approaches to fashion their autobiographical identities than the Revising Camp writers do. In the Planning Camp writers' cognitive writing processes, when the task context is changed to the prompted task where the participants were asked to create a partially pre-determined fictional story, the Planning Camp writers agentively demonstrate an explicit division between an inclination toward the proactive, focused, and also improvisational and explorative writing approaches and a disinclination toward the retroactive, evaluative, and compensatory writing approaches. The Planning Camp writers, during the change of task contexts, decisively and conclusively accentuate their emergent identities as proactive and spontaneous creative writers and distance themselves from the projection of retroactive, evaluative, and meticulous writers even further. In contrast, the Revising Camp writers, who adopt more implicit, expressive, idiosyncratic, and self-critical I-statement approaches to construct their autobiographical identities in comparison to the Planning Camp, exhibit a less definite or black-and-white image of the task influence exercised on the instantiations of their emergent identities than the Planning Camp writers do when switching to the prompted task. The Revising Camp writers demonstrate an increased volume in their performances of the spontaneous writer identities but not necessarily of the proactive writer identities and show a decreased volume in their performances of the evaluative and controlling writer identities but not necessarily of the retroactive and dutious writer identities.

4.5 Summary of this chapter's quantitative analysis

So far, this Results and Discussion section has concentrated on the *quantitative* data analysis results of two sources of data: 1) the fifteen participants' I-statements

uttered in the in-depth interviews, and 2) their think-aloud protocols produced in the two differently-conditioned story-writing processes. I have presented the coding results of the above two types of data and made observations on the trends respectively shown in each. Secondly, focusing on the think-aloud coding results of the fifteen participants' four major writing activities (Planning, Composing, Monitoring, and Revising), I examined the *stable* and characteristic manifestations of their writing activities that constantly stand out from the cohort of the entire fifteen participants across the two writing tasks. That is to say, I looked for the writers' habitual instantiations of their emergent identities across the two task contexts. Consequently, I established what I have termed the 'Four Camps' of writers. Thirdly, I conducted a category-by-category comparison of the Four Camps' I-statement coding results. I discovered a discernible pattern in such comparison of the Planning Camp and the Revising Camp's I-statement coding results, though no pattern could be seen when all the Four Camps are compared together. Based on this pattern, illustrated through specific I-statement examples, I concluded that the Planning Camp employ more assertive, socially constituted, and self-assured I-statement approaches and the Revising Camp employ more implicit, expressive, idiosyncratic, and self-critical I-statement approaches, to respectively fashion their autobiographical identities. Fourthly, I shift my focus to the *changes* occurring in the Four Camps' major writing activities when the task condition is changed. That is to say, I analysed the *dynamic* aspect of the Four Camps' instantiations of their emergent identities under task influence. Further relations between this *dynamic* and the previously established *habitual* manifestations of the writers' task-situated emergent identities were sought; so were the relations between this *dynamic* aspect of the writers' emergent identities and their autobiographical identities constructed in

their I-statements.

This chapter's quantitative data analyses, unlike any previous L2 writer identity or process-oriented L2 writing research, demonstrate an organic integration of the relatively socioculturalist I-statement analysis and the rather cognitivist think-aloud protocol coding which I believe to be original.

The quantitative data analyses manage to paint comprehensive pictures respectively of the entire cohort of fifteen participants' autobiographical and emergent identities and enable me to locate the presence and consequent strength of the interconnectedness, across the whole board of participants, between these two types of identities. More importantly, the quantitative data analyses conducted in this chapter exhibit that, for an L2 creative writer identity study which embraces a sociocultural perspective and treats writing as a social act, it is not always the case that qualitative data analysis takes the predominant position.

Previously, in my discussion of the 'scientific-objective' and 'hermeneutic-explanatory' models of voice (see section 2.5.3.3), I commented that the quantitative data analysis approaches towards examining writer voice have been criticised by qualitative researchers for their obscuration of the individual circumstances in determining the nature of voice. However, the I-statement analysis and the think-aloud protocol analysis, performed in this chapter show that quantitative data analysis methods could also be, to a certain extent, sensitive to sociocultural issues, e.g. the L2 creative writers' social constructive power in fashioning their autobiographical identities when speaking in 'I' terms and the writers' socioculturally sedimented writing 'habitus' as revealed in the categorisation of the Four Camps of writers. The suggestion is that the employment of quantitative data analysis methods does not necessarily turn an L2 (creative) writer identity research

into an essentialist study; what counts is the research's ontological stance (i.e. relativism or positivism, see section 2.6) and the researcher's epistemological stances toward interpreting the particular phenomena under investigation (e.g. 'autobiographical identities' being how the L2 creative writers portraying their life histories in I-statements and 'emergent identities' being how the individual writers enacting characteristic cognitive writing processes).

Having claimed some originality in this chapter's quantitative data analyses, I nevertheless consider it necessary to employ qualitative data analysis approaches to further examine the L2 creative writers' concrete and idiosyncratic constructions of autobiographical and emergent identities in specific social circumstances. Thus, the next chapter will move on to a qualitative analysis examining tangible utterances made by the selected five focal participants in the in-depth interviews and think-aloud writing processes for evidence of identity work.

CHAPTER FIVE: RESULTS AND DISCUSSION PART TWO: Qualitative analysis results of the five focal participants' concrete utterances made in the in-depth interviews and in their think-aloud writing processes

5.1 Selection of the focal participants for the qualitative data analysis, and the coding results of the We- and You-statement analysis

This chapter presents and discusses qualitative data from the research. The qualitative data analysis concentrates on the focal participants' 1) negotiations of their autobiographical identities in the in-depth interviews and 2) their performances of their task-situated emergent identities in their think-aloud writing processes. Concrete utterances made by the focal participants in the above two sources of data will be examined.

Five focal participants were eventually chosen. Firstly, focal participants were drawn from the Planning Camp, the Composing Camp, and the Revising Camp. These three Camps, unlike the Middle Camp, demonstrate *characteristic* and *habitual* manifestations of the writers' emergent identities across the two different task contexts. Secondly, regarding the individuals' negotiations of their autobiographical identities, I focus on their participation and social relations in specific Communities of Practice (CoPs). Therefore, my selection of the focal participants from the above three Camps gives particular attention to the coding results of the We- and You-statements made by these three Camps in the in-depth interviews. The coding results of the We- and You-statements in respect of the three Camps mentioned above are presented below in Table 5.1. When examining the We-

and You-statement coding results, vertical comparisons are conducted. That is to say, each individual participant from the above three Camps is treated as the unit of examination; and for each individual, his/her top four We- and You-statement types, which take the four largest proportions in his/her We- and You-statement total, are framed in boxes, as shown in Table 5.1 below.

Table 5.1

The Planning Camp, Composing Camp, and Revising Camp's We- and You-statement coding results

The Planning Camp

DEREK											
Professional	L2 Speaker	L1 Student Writer (L1 SW)		L2 Student Writer (L2 SW)		Creative Writer	National	Social	Reader	‘Individuals with Insight’ (Insight)	
23.8%	9.9%	3.0%		24.8%		19.8%	2.0%	6.9%	8.9%	1.0%	
TERI											
Professional	Educational	Student Writer in Particular Context (SW Particular)		Creative Writer		Ethnic	Social	Reader	Immigrant		
3.5%	4.9%	26.4%		35.4%		1.4%	14.6%	4.2%	9.7%		
HO											
Professional	Educational	L2 Speaker	L1 SW	L2 SW	Bilingual Student Writer (Bilingual SW)		Creative Writer	Ethnic	National	Reader	Insight
7.7%	14.9%	7.2%	3.1%	4.6%	5.1%		43.1%	2.6%	8.7%	2.1%	1.0%
SEBASTIAN											
Professional	Educational	L2 Speaker	SW Particular	L1 SW	L2 SW	Creative Writer	National	Social	Reader		
3.7%	7.9%	16.6%	2.3%	15.5%	19.8%	15.5%	3.3%	6.0%	9.3%		
MARJORIE											
Professional	Educational	L2 Speaker	SW Particular	L1 SW	L2 SW	Creative Writer	National	Social	Reader	Individuals with a Particular Skill	
2.3%	5.3%	4.6%	4.6%	19.1%	3.1%	38.2%	0.8%	6.1%	13.7%	2.3%	

The Composing Camp

DONG											
Professional	Educational	L2 Speaker	SW Particular	L1 SW	L2 SW	Creative Writer	Ethnic	National	Reader	Insight	
7.7%	5.0%	11.3%	9.7%	5.3%	9.0%	27.7%	2.3%	3.7%	15.0%	3.3%	
TENG											
Professional	Educational	L2 Speaker	SW Particular	L1 SW	L2 SW	Bilingual SW	Creative Writer	Ethnic	National	Reader	British
17.4%	10.2%	27.3%	7.2%	2.6%	9.5%	9.2%	11.5%	1.3%	2.0%	1.3%	0.3%

The Revising Camp

FAI											
Professional	Educational	L2 Speaker	SW Particular	L1 SW	L2 SW	Bilingual SW	Creative Writer	Ethnic	National	Social	Reader
0.3%	7.8%	11.9%	11.2%	16.0%	25.9%	3.4%	10.9%	1.0%	1.4%	1.0%	9.2%
ANKITA											
Professional	Educational	L2 Speaker	SW Particular	L1 SW	L2 SW	Bilingual SW	Creative Writer	National	Reader	Gender	
6.2%	11.0%	5.5%	15.2%	7.6%	1.4%	2.8%	33.1%	2.8%	13.1%	1.4%	
ELIZA											
Educational	L2 Speaker	L1 SW	L2 SW	Bilingual SW	Creative Writer	National	Social	Reader			
19.3%	7.9%	14.3%	7.1%	3.6%	27.9%	0.7%	2.9%	16.4%			
MAGGIE											
Professional	Educational	L2 Speaker	SW Particular	L1 SW	L2 SW	Creative Writer	Social	Reader			
2.0%	7.1%	4.0%	2.0%	6.1%	11.1%	58.6%	3.0%	6.1%			
ANGELES											
L2 Speaker	SW Particular	L2 SW	Creative Writer	Social	Reader						
3.9%	17.6%	9.8%	25.5%	7.8%	35.3%						

After such vertical comparisons, I then, to a certain degree, conducted horizontal comparisons. I studied each individual's top four We- and You-statement types and compared them to the other individuals' highest ranking statements. Based on the results of such a combination of vertical and horizontal comparisons, from the Planning Camp, Derek and Teri were picked out as the focal participants, as Derek, among the entire three Camps of writers, demonstrates the highest percentage of the We- and You-statements taken within the category 'Professional' community and Teri the highest percentage occupied within the 'Social' community category. From the Composing Camp, Seng was selected as he demonstrates the highest percentage within the 'L2 speakers' community. Finally, Maggie and Fai were picked out from the Revising Camp, as Maggie demonstrates the highest percentage in the 'Creative writer' community classification and Fai the highest percentage occupied in the 'L2 (or L3) student writer' community grouping. To sum up, five participants were selected as the focal participants, two from the Planning Camp, one from the Composing Camp, and two from the Revising Camp.

5.2 The five focal participants—Derek, Maggie, Fai, Teng, Teri—and their life histories

In the present research, the participants' idiosyncratic self-positioning in specific creative-writing-related CoPs and their activations of certain writer voices in their think-aloud writing processes in English have indispensable connections with their general creative writing and English language learning histories. Regarding the five focal participants' L2 (or L3) speaker identities and their creative writer identities, each individual shows his/her unique trajectory of achieving these two social

identities through ‘personifying them, investing them with [his/her] own personality (or personal identity), [and] enacting them in a distinctive way’ (Fairclough, 2003, p. 160-161).

For the rest of this chapter, firstly I will briefly describe the five focal participants’ personal trajectories of achieving their advanced L2 (or L3) speaker identities; then, in a similar manner, I will describe their personal trajectories of formulating their experienced creative writer identities. These descriptions are entirely based on the information gained from the in-depth interviews. By doing so, I aim to draw the autobiographical sketch idiosyncratic to each of these five individuals; that is, how they, in their own trajectories of reproducing their L2/L3 learner/speaker identities and their creative writer identities, are able to formulate their ‘primary and ultimate [individual] concerns, and to balance and prioritize [their] social roles in terms of these’ (Fairclough, 2003, p. 161). Thirdly, within such autobiographical sketches, I attempt to embed my examination of the five focal participants’ self-positioning in specific CoPs, as shown in their concrete utterances made in the in-depth interviews. At the same time, I will also examine the focal participants’ performances of particular emergent identities in their think-aloud writing processes and how these are connected to their autobiographical self-identities.

5.2.1 Five successful L2 (or L3) advanced speakers

5.2.1.1 Derek and Maggie

Derek and Maggie attained advanced English language proficiency in their home

countries before coming to the UK for their postgraduate studies: Derek achieved an overall IELTS score of 8.5 and Maggie has an 8.0. When they participated in the present research, Derek had studied at Warwick University for 3 weeks, and Maggie for 7 weeks. For both of them, it was the first time to live and study in a Western English-speaking country for a relatively long duration (i.e. one year for both). Before coming to the UK, the language classroom was an important milieu for their English language learning activities.

Derek, at the age of 11, started going to a private language institute to learn English ‘two days a week three hours a week’ (Derek, in-depth interview), as English was not heavily taught in his public school. Neither of Derek’s parents spoke English.

Maggie started to learn English when she entered secondary school, where English was a compulsory subject. In addition, Maggie’s social circumstances—national, geographical, and familial—have provided her different opportunities to access practices and ideologies of English usage outside the classroom boundary. First of all, Germany (Maggie’s home country) is geographically closer to Britain than Argentina (Derek’s home country); and the German culture and linguistic system perhaps have more connections with the British culture and English than the Argentinian counterparts do. Furthermore, and significantly, Maggie’s father was a bilingual teacher of German and English at a local grammar school. In his youth he had spent a year living in London, which possibly contributed to his Anglophile status, evidence for which is provided by the fact that he took the family to London and Kent on social visits several times every year. These visits provided Maggie with valuable social opportunities to encounter a wider community of English language speakers outside the language classroom. Maggie’s father is evidently a

vital ‘knowledgeable other’ shaping the formation of Maggie’s L2 speaker identity. From him Maggie has inherited important cultural and symbolic ‘capital’ which facilitates her legitimate peripheral participation in the English-related communities.

Next, both Derek and Maggie’s first degree subjects are closely related to English Education and Literature. Derek received his Bachelor’s Degree in English Education, as well as an Honour’s degree in Linguistics at home in Argentina. As for Maggie, in Germany she started her 5-year teacher Diploma programme which prepares future bilingual grammar school teachers of German and English. Furthermore, both Derek and Maggie’s respective disciplinary subjects at Warwick University are also closely linked to English (see Table 3.1). Before being awarded a full scholarship to study for a Master’s Degree in English Language Teaching at Warwick University, Derek had been teaching English in secondary schools in Argentina for 8 years. As for Maggie, she was selected to do the final year of her Teaching Diploma programme at Warwick University as an exchange student, studying English literature. Apparently, Derek and Maggie’s outstanding ability in their respective English-mediated and English-related academic and professional careers was acknowledged through the more or less privileged circumstances under which they had come to the UK. Both Derek and Maggie portray their past and present L2 selves as among those to whom English has come rather naturally through their on-going participation in the English-mediated or -related CoPs.

5.2.1.2 Teng and Fai

Both Teng and Fai are Malaysian Chinese; and given this particular multi-cultural, multi-ethnic society they grew up in, they are multi-lingual (i.e. Malay,

Chinese, and English) as well as multi-dialectalists (Mandarin, Cantonese, and Hakka). However, Teng and Fai were born in different socio-historical times of Malaysia (with Teng ten years' older than Fai, see Table 3.1); in addition, they had also been positioned in distinctive local contexts—mainly, familial and educational. Teng's family and Fai's family hold different attitudes toward children's education and the two families possibly also embody different economic statuses. These differences in their macro and micro circumstances contribute to the divergent paths they had taken in their transformations of their L2 learner/speaker identities and achievements in L2 advanced speaker status. Teng's English language learning practices are performed more purposefully outside than inside the classroom context while Fai's have strong academic purposes. In what follows I will illustrate the above point in summarizing aspects of Teng's and Fai's life histories.

5.2.1.2.1 Teng

Teng was born in the late 1970s in a Chinese community in Malaysia. When he was a child he perceived little use for English in his future. However, from the mid-1980s, after the first post-colonial flush of rejection of English by the Malay dominated government had passed, Teng began to sense the increasing resurgence of English in Malaysian society. To keep up with this macro socio-historical shift in Malaysia, Teng began to learn English more purposely than before, for example, through devoting more attention to teacher-assigned English writing tasks than before (Teng was a rebellious student; this will be discussed later), listening to English music, watching English films, and studying English dictionaries. Regarding the micro contexts surrounding Teng, his English learning activities were also

shaped by his positioning at home and in school. At home Teng was not particularly close to his father and thus craved for financial independence and self-sovereignty; in school Teng was a rebellious student who disdained homework and had negative relations with teachers. Regarding Teng's family context, there is the implication that his parents did not (or could not) execute strong control over their children's educational realizations. Teng's elder brother left school at the age of 14 and entered full-time work. Teng himself also started working at 14, though on a part-time basis, selling T-shirts in a shopping mall. Hence, possibly in accordance with his rebellious student status in school, Teng devoted minimum time to only the compulsory modules, including English. The indication is that Teng's English language learning experience and opportunities in school were constrained by his less legitimate positioning arising from non-conformity to the social practices or social structures ratified in this context.

After Teng finished secondary school, he distanced himself from his family as well as school. Rather adventurously, he left home on his own and went to Japan and then later to Britain in 1998. Since then, he had been working full-time, but precariously, in restaurants, hotels, and bakeries in Britain till he started his full-time undergraduate course in Philosophy at Warwick University in 2008. Throughout his decade-long working experience in the food and hospitality industry in the context of the target language and culture, Teng was exposed to a variety of spoken English (i.e. accents and dialects) locally practiced in meaningful social situations (if not always by native speakers). Mainly out of socio-economic motives (i.e. to negotiate recognised social existence and economic return), Teng agentively aligned his practices of English particularly with the discourse norms of spoken English prevalent where he worked, lived, and socialised. In this process, he gradually

accumulated considerable symbolic and cultural ‘capital’. Thus, Teng’s advanced English speaker identity is formed in this process of negotiating ‘centripetal participation’ in this ‘ambient community’ (Lave and Wenger, 1991, p. 100) where he made a living and socialised, against the macro backdrop of British society.

5.2.1.2.2 Fai

Fai was born in Malaysia in the late 1980s, by which time, unlike in Teng’s youth, English had been re-established as a valued second language which no longer threatened the primary status of Bahasa Malaysia. As for the micro contexts Fai was situated in, his parents played a strong role in maximizing the children’s educational possibilities and achievements. Despite growing up in a small village in a Chinese community, Fai and his sister, after primary school, were sent away to a private school in Kuala Lumpur. When Fai entered secondary school education, his private school adopted the Singaporean ‘English across the curriculum’ system, in which science subjects were taught in English. This initially presented difficulties to Fai who felt that his English was not good enough to handle such a practice. Fai also sensed a split between his rather Chinese-oriented ‘points of view’ and ‘ways of doing things’ (Fai, in-depth interview) and his private school classmates’ enactments of Western ideologies and performances of fluent English. Fai felt peripherally positioned in his classroom community. This experience upset him but also motivated him to learn English more diligently than ever before so as to align with the endorsed knowledge practice of treating English not only as a subject but also as a linguistic and ideological medium. In secondary school, Fai studied English literature and also extensively practiced story writing in English (discussed in detail

later in section 5.3.2.1), though both for exam-oriented purposes.

Fai scored high in the final English exam of his secondary school education, which exempted him from taking any English proficiency test before being offered a place on the undergraduate programme in Law at Warwick University in 2007. In this specialised L2 disciplinary context, Fai did not perceive himself marginally positioned despite the subject-related challenges he sometimes faced. From the above it can be seen that Fai's advanced English speaker identity is mainly negotiated in educational contexts, particularly facilitated by the advantageous educational opportunities he had received since primary school. Consequently, in drastic contrast to Teng, Fai is imbued with the voices and practices of the academic establishment, firstly, with the discourse of English acknowledged in academic context and, secondly, with that of written or literary English.

5.2.1.3 Teri

Like Teng, Teri is an immigrant who has settled in Britain. Teri is also multilingual, having Farsi as her L1 and speaking fluent Hindi, Russian, and English; hence she called herself 'a child of the world' (in-depth interview). Teri has a socioculturally and geographically diversified life history. She was born in Kabul. Her father was a political journalist and among the intelligentsia in Afghanistan. Against the political and historical context of the Soviet invasion of Afghanistan since 1979, Teri's family migrated to Russia when Teri was four years' old. In Russia, Teri attended primary school; and toward the end of her primary school education, her family moved to Britain for the purpose of securing better education for the children. In Britain, Teri finished secondary school, did her A-levels, and,

when the in-depth interview was conducted, she was in the final year of her BA in English Literature and Creative Writing.

For Teri, throughout the family migrations from Afghanistan to Russia and then to Britain—three countries with diverse socio-economic structures, political status, and language systems—she has developed a capability to negotiate her positioning from peripheral membership in the communities she walked into for the first time ever to gaining legitimate peripheral participation and even to the extent of achieving recognition from some powerful social agents (e.g. teachers, book publishers, previously discussed on p. 167-169). Particularly regarding the educational contexts in which Teri found herself, she determinedly and strategically conformed to sanctioned knowledge practices and values, including mastering the target language proficiently, so as to improve her legitimate student status and widen her educational opportunities and achievements, especially in competition with the native speakers of the target country. Thus, Teri's transformations of her advanced English speaker identity were socioculturally necessitated in the macro sense and highly educationally driven in the micro sense.

5.2.1.4 Conclusions

The above stories demonstrate the distinctive trajectories of the five focal participants' previous transformations of their English language learner/speaker identities across a variety of social circumstances. These five individuals are imbued with the voices of different L2 discourse types and conventions and accordingly embrace the interest, beliefs and practices of diverse social groups. That is to say, the five individuals' respective L2 advanced speaker identities are manifested in

association with a diversity of other social identities formerly or presently held by them. To name a few, there are: Derek's professional identity as an experienced English language teacher in Argentina; Maggie's familial identity as the daughter of an English-German bilingual grammar school teacher, and her educational identity as a Diploma student majoring in English language and English literature; Teng as an immigrant working in Britain in the hospitality and catering industry for a decade; Fai's identity as a private school student receiving English-mediated secondary school education; and Teri as an immigrant child from Afghanistan and the daughter of an intellectual political journalist. In what follows, in a similar manner, I will tell the stories of the five focal participants' idiosyncratic transformations of their story writer identities.

5.2.2 Five motivated and experienced creative writers

5.2.2.1 Derek

Derek's creative writer identity mainly emerged out of the mediation and integration of three different subject positions that he has held (not necessarily simultaneously): 1) a student writer, 2) an advanced L2 speaker in academic and professional contexts and 3) a published L1 writer.

First of all, for Derek, *narrative writing* in his L1 and English had constituted a major part of the writing practices in the classroom community (including homework) throughout secondary school and the first two years of university. Derek portrayed himself as an agentive, self-governed, and innovative L1 student story writer, yet meanwhile as a less enthusiastic L2 student story writer (compared with

his L1 story writer identity) who wrote out of obligation rather than desire.

In Derek's description of his L1 narrative writing experience in the classroom, the writing activities were diversified, including, in his own words, '[picture] description and narrative composition' and 'creative writing but following different courses, different approaches and different types' and imitative writing of particular creative writers' styles (in-depth interview). Derek employed unconventional, modernist literary techniques in his L1 stories. Such self-initiated deviation from the prevalent story writing practices in the writing classroom was not always appreciated by his teachers. Derek commented that he sometimes purposefully incorporated 'spelling mistakes' (ibid) into his L1 story writing and he sometimes also created this less-contextualized style of stories which have little beginning and/or little ending. Derek recounted that his teachers often adopted critical stances towards the above practices; yet he legitimated (to his teachers in the past, and also to me in the interview) his own practices by clarifying his creative intentions behind such attempts or by stating the presence of such literacy styles in published stories. Consequently, Derek fashioned the effectivity of his self-agency in shaping not only his texts but also the sanctioned knowledge practices and social relations embedded in this classroom community.

In contrast, in Derek's description of his English story writing experience in the classroom, students obligatorily fulfilled the story writing tasks assigned by authoritative teachers. Although such L2 writing activities in Derek's university English writing classroom were depicted as non-monolithic, Derek indicated that the work he had completed had not left much impression on him due to the invariably rule-governed and constraining nature of such imposed narrative writing practices.

From the above, the implication is that Derek's preference for L1 story writing

can be connected with his sense of individuality and agency. This assumption is further reinforced by Derek's self-perception of his L2 speaker identity. As previously mentioned, Derek was a highly proficient L2 speaker (IELTS 8.5) and also an experienced EFL teacher (with 8 years of teaching). He incorporated literature reading and creative writing in English into his language class. However interestingly, his motivation in English creative writing for non-professional or non-academic purposes was relatively low. Derek felt that if his stories were written in English, his 'power to impose reception' (Bourdieu, 1977, p. 75) on an audience, particularly a native-speaking English audience, would be compromised. He remarked in the in-depth interview that: 'I try to say what's possible I mean that collocation because perhaps it sounds natural to me but for a British person whose L1 is English might find just a little bit odd or awkward you know'. As clearly shown in this comment, Derek sensed that English, his L2, could not allow him to express the nuances of meaning in a sensitive and controlled manner to the extent that a native speaker creative writer could achieve. This self-perceived lack of L2 linguistic and cultural capital, in Derek's view, constrained his power to impose reception which is crucial to his sense as a self-governed and agentively empowered creative writer and he clearly felt less comfortable with the possibly peripheral position he might end up negotiating if he attempted to publish in English.

Finally, in relation to the above, Derek is a legitimate published L1 short story writer. Since finishing his first degree in university, Derek had published several short stories in the local newspaper, and had one prize-winning story which was published as a 'part of a collection of stories in Argentina' (in-depth interview), and had also published two collections of his short stories (mainly in his L1). As a relatively experienced published L1 story writer, Derek is socially exposed and

socially networked to a perceptible degree, as realised in his interactions with his publishers, editors, readers, and his social circle which had inspired his thoughts for particular stories. However, Derek strongly embraces the value of a self-governed story writer. Thus, he particularly distanced himself (socially and metaphorically) from the social group of professional creative writers when he was back in Argentina. He fashioned himself as someone who saw writing as a ‘hobby’ (ibid), rather than as a way to make a living.

5.2.2.2 Maggie

Different from Derek’s case, according to Maggie, short story writing or any other form of creative writing practice in either her L1 or English was seldom among the assigned writing activities in classroom where literary analysis and expository essay writing dominated.

Nonetheless, it is under the encouragement of her primary school teacher, with whom Maggie maintained a close social relationship, that Maggie initially started writing short stories for herself in her L1. This teacher was an appreciative reader of Maggie’s stories (which were mostly about animals and family trips) and provided her with approval and praise. Such recognition brought Maggie immense joy and a sense of self-esteem as an original story writer, and also helped build up her social capital through her engagement in these rather privileged writer-reader interactions with a very powerful member in her classroom community. Thus, Maggie’s initial motivation in story writing was, to a certain degree, externally oriented, i.e. to ‘attain ego-enhancements or pride’ (Ryan and Deci, 2000, p. 62). In receipt of her teacher’s esteem, and possibly even favouritism, Maggie gradually formed her habitus of

performing such self-initiated creative writing practices which have been maintained in diverse social sites after she left primary school.

Outside the classroom, Maggie's creative writing activities mainly consisted of diary writing and participation in a creative writing interest group. Her creative writing was realized in both her L1 and L2, though it was indicated that her diary was mainly written in her L1.

Maggie has been keeping a diary since she was 13. She performed diary writing particularly during some emotionally volatile periods of her life, e.g. her teenagehood, her first overseas study experience in Russia, and her second in the UK, at which time the interview was conducted. When Maggie studied in St. Petersburg for half a year as an exchange high school student, she suffered from 'cultural shock' and loneliness (Maggie, in-depth interview). To neutralize the negative emotion caused by her marginalized and less powerful social position in that Russian school (compared with how she was positioned in Germany), Maggie began to spend a lot of time in writing a diary every day. The activity of writing in her diary had become a form of counterdiscourse set up to position her more as an agentive subject who took the initiative to 'sort her [own] mind out' and who, during her half-a-year study in St. Petersburg, 'finished four little books of diary' (ibid). This sense of self-empowerment motivated Maggie to spend even more time in writing her diary than learning the Russian language, although the latter activity could have helped her move out of marginalization into more strategic social positioning in that situation (as Teri had done, previously discussed in section 5.2.1.3). Regarding the linguistic medium of her diary writing practices, Maggie sometimes purposefully wrote in English with the intention of exercising her L2. Possibly because diary writing was a channel for 'mental cleansing' (ibid) for Maggie and the only audience was herself,

she was not worried about her expressive command of features such as connotation and collocation in English as mentioned by Derek. Also, Maggie, as an Anglophile, was motivated to use English for the purposes of creative and spontaneous expressions.

Finally, during Maggie's university years in Germany, she co-founded a creative writing interest group. The group members, the number of which fluctuated between 5 and 10, met every two or three weeks in the evening 'at someone's place or at some local pub' (Maggie, in-depth interview). This writing group's easy-going atmosphere and its make-up, mostly of Maggie's university friends, had indeed encouraged her participation in the community practices of L1 and L2 creative writing. In this CoP, Maggie's social relations with the other community members had to be negotiated based on her selecting what work of hers should be read out in front of the group and predicting the audience's reception (the focus of the later detailed discussion on Maggie) and her own role as a supportive member of this community.

Compared with Derek, Maggie's construction of her creative writer identity has more explicitly suggested the shaping effect of the social context on her writing practices, for example, the privileged social relationship kept with her primary school teacher, her emotionally fluctuating period of living in metropolitan St. Petersburg, and her participation in this creative writing group made up of friends.

5.2.2.3 Fai and Teng

Fai and Teng, the two Chinese Malaysians, performed their short story writer identities in contrasting social circumstances, Fai nearly exclusively for educational

success in his highly competitive private school in Malaysia and Teng mostly in the personal domain as a release and intellectual contrast from his stressful manual working life in Britain.

5.2.2.3.1 Fai

Fai commented that in his Malaysian educational context, ‘the main determiner of whether you get an A or not [in a language exam] is your essay’ (in-depth interview). Thus, students who excel in such exam writings, through aligning with the voices endorsed by teachers and examiners, have better prospects of educational success and future educational opportunities. In Fai’s English language exam, the writing section usually offered two options: an argumentative writing task and a story writing task; and Fai always picked the latter one. His reason was strategic: Fai did not see himself forming the ‘habitus’ required by his educational context of an argumentative writer, i.e. reading newspapers extensively and regularly and being knowledgeable and analytical of the on-going national and world affairs. However, Fai perceived himself as an imaginative writer equipped with original ideas. Therefore, he paid allegiance to the story writing practices espoused within his educational context, such as integrating L2 idioms and proverbs into the stories, planting a twist in a story’s ending, creating tangible images to which the audience could easily relate. Thus, Fai’s story writing practices were primarily goal-driven rather than for self-expressive or improvisational needs. One demonstration of Fai’s commitment to practising L2 story writing for enhanced educational positioning is that he had been taking private tutoring in English story writing on a weekly basis since the fifth year of primary school (probably also enabled by his parents’

economic status). Furthermore, since the second year of secondary school, Fai had been writing an L2 short story every week which would then be handed in to his private tutor—who was a freelance writer for a well-known Malaysian newspaper and also an experienced L2 writing teacher. In these private tutoring sessions, this tutor initiated Fai's access to a range of English idioms and tropes for descriptive writing; she also illustrated to Fai the connotations of certain words and the artistic value embedded in particular literary styles for story writing. In a word, Fai had inherited considerable symbolic capital from this knowledgeable other; and such a form of knowledge empowerment eventually transformed Fai into a successful and confident L2 student story writer.

Fai's student story writing experience tells that his story writer identity is formed by the values and practices of his educational context, e.g. the inclusion of story writing tasks into English language exams, the weight allocated to writing in the authority's assessment of students' English proficiency, and the competitive culture among students in Fai's private school. Consequently, Fai's formative story writing practices had been highly exam-oriented, rule-governed, and primarily conducted in English.

5.2.2.3.2 Teng

In stark contrast to Fai, Teng was a rebellious student who defied rules and power figures in school. Teng's story-writing practices, in either his L1 Chinese or L3 English, inside or outside the school context, were primarily performed for self-entertainment and fulfilment. Thus, when Teng sensed a constraint put on him by the prevalent practices and beliefs of his writing classroom, he did not conform to such

story writing practices as Fai did, but rather distanced or disengaged himself from them. For example, Teng, from Malaysia like Fai, similarly mentioned that one highly valued practice in his O-level context was artistic incorporation of quotations from canonical literary classics into one's own story. Teng was clearly disheartened by such a practice, which requires literary knowledge from a fairly well-read writer. Teng believed that his stories should unravel on their own rather than align to a prescribed imitative model. These self-oriented and anti-establishment beliefs underlying Teng's story writing practices became most apparent during his decade-long working life in the UK.

In the UK, Teng committed to his duties in the working places where considerable time and physical work were required of him. Although Teng understood the necessity to comply with the social practices in his working context so as to make a living, he sensed himself embracing a less powerful social membership than he would have desired. Thus, in Teng's off-work private domain, there were no 'rules of behaviour' regarding his creative writing practices which served either as cathartic mediation or a stage on which to enact his imagination. His creative writing was mostly conducted in English; it ranged from the mythical/fantastical genre to the autobiographical genre, from short-story length to novel-length. The suggestion is that story writing in English was employed by Teng as a form of counterdiscourse, like Maggie's engagement in diary writing, for the purposes of strengthening his sense of activated and legitimate social existence in an English-speaking country.

One illuminating instance of Teng employing story writing in English as a counterdiscourse is that he took two years, while working in restaurants in the UK, to write a novel-length mythological story (a copy of which was given to me by

Teng) with characters borrowed from Greek Mythology. His creation of this story in English can be seen as a process of self-empowerment, becoming a competent ESL speaker as well as a knowledgeable and imaginative person. His story demonstrates a mixture of references to Greek Mythology, particular Japanese cartoons and computer games, ancient Chinese classics, and ideologies from Daoism. He thus engages in a 'dialogue' (Bakhtin, 1986) with a variety of well-established discourses from different cultures. On the other hand, his creation process is also self-indulgent and untended as his manuscript continuously reveals little attention to grammar, over-heavy appropriation of the original literature classics, and slightly perplexing plotlines and repetitive action scenes (my own judgment as a reader).

Nonetheless, in a striking gesture of revitalizing his sense of self as a social agent who is able to influence his own life in the UK, Teng optimistically sent his manuscript to HarperCollins Publishers in hand-written form, neglecting to align himself with established norms and practices regarding the submission of manuscripts. When asked how the idea of sending his work to a UK publisher occurred to him, Teng said: 'I just did it, J. K. Rowling she did it' (in-depth interview). By aligning himself with J. K. Rowling, Teng clearly identified with the symbolic and material power to be gained by a creative writer in making impacts on society, no matter how peripherally he/she might have been socially positioned in the first place. However, Teng's non-conformity to the practices and values established in the world of publishers and published writers (e.g. the hand-written format of his manuscript for submission and also reflected in my judgement of his work as a reader mentioned above) brought him a rejection from HarperCollins. Still, this rejection did not stop Teng from continuing practising story writing for self-actualisation and entertainment.

5.2.2.4 Teri

Teri's story writing practices in English, were driven by her 'need to tell' (Teri, in-depth interview) to a Western or even global audience about Afghanistan and the immigrant experience of moving from a turbulent, underdeveloped country to more stable and developed Western countries. As previously mentioned, Teri has had a geographically and culturally diverse life experience in Afghanistan, Russia, and Britain, which, as a form of symbolic and cultural capital, greatly feeds into her story writing activities. Teri only started writing about her childhood experience as an Afghani immigrant when she settled down in Britain, a country which, in Teri's perception, allows for more freedom of speech and individuality than Afghanistan or Russia do. In this country, Teri correctly sensed that there would be an audience curious to hear her stories and successfully published her first story with an established UK publisher, 'Five Leaves', whilst she was attending college in the UK. The story tells her personal journey as a young child leaving Afghanistan under the Soviet invasion of her country, immigrating to Russia and learning to adapt to the alien environment.

When Teri joined the BA course in English Literature and Creative Writing at Warwick University, her Afghan roots and her immigrant identity were even more purposefully and professionally integrated with her story writer identity than ever before. Furthermore, her story writing practices became a medium to fulfil her self-perceived political and journalistic missions; namely, exposing to the world the depressing situation in Afghanistan through telling the stories of real Afghan people's lives. For example, Teri's final project for her BA course was based on her first-hand perception of the bombing that happened at the Indian Embassy in Kabul on the 7th of July 2008; she and her family happened to be visiting Kabul at that

particular time. Teri recounted that when the bomb went off, she and her family were driving nearby but fortunately escaped uninjured. Teri and her father, driven by their investigative instinct, went to see what had happened and became objective observers. During Teri's later visits back to Afghanistan, she felt a 'sense of survivor's guilt' (Teri, in-depth interview) when she saw her relatives suffer from poverty and fear of the Taliban while she lives in comfort and receives a first-class education in the UK. Motivated by such a feeling and more importantly by her self-perception that she possessed not only the first-hand knowledge of what had been going on in Afghanistan but also a highly proficient English linguistic and literary voice and a perceptive mind, Teri became devoted to writing about the Afghan people's lives to the extent of seeing it as a strong possibility of becoming her life-work and future career.

Teri's politically and journalistically oriented story writing practices are greatly facilitated by the rich social resources she possesses (the focus of the later detailed discussion on Teri). To name a few, there are: the social network Teri has established throughout her long-term immigrant experience; Teri's relatives back in Afghanistan, whom she and her family visit regularly; Teri's father—a highly experienced political journalist—with whom Teri frequently discusses journalism and current affairs in Afghanistan; her father's colleagues who work in mass media (such as BBC) and with whom Teri had regular exchanges; and Teri's supervisors—established creative writers—in her degree course who appreciate Teri's autobiographical and journalistic style of storytelling, and who provide constructive feedback on her work.

5.2.2.5 From the sociocultural background to the tangible foreground

In the above, I have briefly described the individual trajectories of the five focal participants' English language learning and their creative writing experiences. I hope I have drawn reasonably representative sketches of the five individuals' autobiographical histories in which my further examinations of their concrete utterances, made in the in-depth interviews and their think-aloud writing processes, could be embedded. In the next section, my examinations focus firstly on each focal participant's self-positioning in a specific CoP in relation to his/her previous creative writing practices and secondly on the individual's instantiations of certain emergent identities in his/her think-aloud writing activities, and then on the connection between the L2 individual's autobiographical and emergent identities.

Previously, regarding the quantitative data analysis, through examining each participant's characteristic and habitual cognitive writing behaviours across the two writing tasks, I categorised the fifteen participants into Four Camps of writers (the Planning Camp, the Composing Camp, the Revising Camp, and the Middle Camp). These Four Camps reflect four general types of writing 'habitus' among the fifteen L2 creative writers and represent the rather stable and unswerving side of the participants' instantiations of their emergent identities sustained across the different task conditions. Then, I compared these Four Camps' I-statement coding results category by category and I have found a discernible pattern in the comparison of the 'Planning Camp' and the 'Revising Camp's I-statement coding results. I concluded that, to fashion their autobiographical identities, the Planning Camp writers employ more assertive, socially constituted, and self-assured I-statement approaches, whilst the Revising Camp writers employ more implicit, expressive, idiosyncratic, and self-

critical I-statement approaches. In addition, such discursive tendencies for their autobiographical selves are also connected with how the Planning Camp and the Revising Camp react to changes made to the symbolic mediations (autobiographical or fictional) embedded in the immediate task context. The Planning Camp writers, when asked to create a partially pre-determined fictional story, decisively and conclusively accentuate their emergent identities as proactive and spontaneous creative writers and distance themselves from the projection of retroactive, evaluative, and meticulous writers even further; in contrast, the Revising Camp writers exhibit a less definite image of the task influence exercised on their emergent identities. The quantitative analysis backs the sociocognitive perspective that ‘the here-and-now is an improvisational achievement, but it does not stand alone: it is socially structured’ (Prior, 2006, p. 56). That is to say, the L2 creative writers’ cognitive activities enacted in their present story-writing processes are not independent cognitive entities or cognitive routines normalized by a so-called ‘expert’ or advanced L2 learner’s writing process model, but rather they are mediated by the writers’ socioculturally formed evaluative lens through which they interpret and perform the current literacy activities. Furthermore, this pattern revealed in the comparison of the Planning Camp and the Revising Camp’s I-statement coding results, i.e. the indication of an interconnectedness between the L2 creative writers’ autobiographical and emergent identities, challenges the common perception of the creative writing process that creative writers have unstable, capricious writing processes due to the unpredictability of inspiration and emotion.

Now let us come back to the qualitative discussions. In the next section, focusing on the five focal participants, through tangible examples I will examine the indication, arising from the previous quantitative data analysis results, that L2

creative writers employ habitual on-line writing activities shaped by their past life histories.

5.3 The five focal participants' self-positioning in specific communities and their instantiations of emergent identities in their tangible think-aloud utterances generated in the cognitive writing processes

5.3.1 Derek and Maggie

5.3.1.1 Derek's positioning in the professional CoP: an experienced secondary-school EFL teacher

As shown in Table 4.1, Derek's We- and You-statements (uttered in the in-depth interview) signifying his positioning within the category 'Professional Identity' take a markedly higher proportion than the equivalent of any other participant's (when it applies). This indicates that Derek has a strong sense of his social role as an EFL teacher, especially when his professional identity is organically intertwined with those linguistic and literary self-identities (such as his L2 speaker identity, his creative writer identity, and his literature reader identity) which also importantly define his social existence. In his recounting of his teaching experience, Derek positioned his professional self as a versatile, resourceful, and active EFL teacher situated in a bilingual secondary school in Argentina.

Firstly, Derek constructed himself as an experienced and, to a certain degree, authoritative EFL teacher. He stated that he had 'shifted from just teaching to teacher training and doing some research', and his latest professional title, before coming to

the UK, was the ‘coordinator of the ELT department’ (in-depth interview). Derek’s EFL teacher identity thus coexisted with a string of other professional identities, i.e. teacher trainer, researcher, and coordinator of the department, all of which imply a certain degree of power and initiative.

Secondly, Derek constructed himself as a versatile and agentive EFL teacher. His teaching was not limited to the English language, but extended to creative writing in English and teaching literature in English. He commented that he tried to incorporate a diversity of creative writing activities into his English language class, as shown in the following comments (both quoted from the in-depth interview, ‘,’ indicates short pausing):

but you see this is the way this is 2007, the thing is every year I changed the syllabus because I got bored so I changed everything so this was last year, you see activity on narrative and descriptive writing and then I like doing this like dividing the units into topics you see now native American voices, at the end of the topic of death, life is a journey, catcher in the rye.

you see this is the book, *creative ways*, I think you can download it from the internet I think it’s published by the British Council, I am not sure now, it has sections for different techniques for you to use so I have used them with my students like finishing the story off and you have the story swapping stories, so I used these activities to for creative writing.

Derek was giving these comments when he was showing me his syllabus on his laptop. As the above extracts reveal, the subject positions of ‘interviewer versus interviewee’ commonly attached to such social activity of interview were

persuasively (though temporarily) transformed by Derek. In reversal of power, he took up the subject position of *presenter* (e.g. indicated by his use of ‘you see’ four times throughout the above two extracts), and I became the *audience*. Similar identity transformation also occurred when Derek was showing me the electronic copy of his published books. This identity initiated by Derek for himself as someone giving out knowledge or information to the other people in the context of an interview also supports his professional identity, discursively constructed in the interview, as an agentive and resourceful EFL teacher. In his comments above, Derek had always put himself in the position of activated social actor, i.e. ‘the one who does things and makes things happen’ (Fairclough, 2003, p. 145). In particular, he portrayed himself as an EFL teacher in a legitimate position to carry out professional actions in his classroom context based on his personal preference, e.g. ‘I got bored so I changed everything’ (line two, the first extract), and ‘I like doing this like dividing the units into topics’ (line three, the first extract), and also based on his own choices, e.g. his decision to use the book *Creative Ways* published by the British Council in his own language class (see the second extract).

Thirdly, as shown in the extract below, Derek constructed another identity for himself which was closely associated with his EFL teacher identity, i.e. a self-made literature teacher, echoed strongly in his response to my question on his own literature teachers in university:

I know I have one of the teachers she used to be, like you know, a heavyweight in literature in my country but she only has a BA, like she has been studying all her life but without any formal without doing any formal courses without doing any formal degree that she has been studying and she has been reading a lot and she has been attending seminars and conferences all around the world but you know it’s like she

doesn't feel like what I don't think she is the person who needs to go back to university or like you have a degree saying proving ahh well these what might be she knows all these because, then sometimes on the other hand, you have people, I don't know, you have a MA in this and then you know your knowledge isn't deep perhaps (in-depth interview)

The discursive strategy of 'legitimation' (Fairclough, 2003, p. 98-103) by reference to a successful and well-known role model in his proximity in real life was employed by Derek to justify the identity of self-made yet accomplished literature teacher. This corresponds with the 'self-made' theme which also runs through Derek's story writer identity (previously discussed in section 5.2.2.1). Furthermore, a 'logic of difference' (Fairclough, 2003, p. 100-103, previously explained on p. 150-151 of this thesis) was constructed to demonstrate Derek's allegiance to the identity of a self-made literature teacher. He depicted two contrasting social groups and declared his affiliation with one of these two. On the one hand, his role model's self-made learning process was highlighted through a descriptive three-part list structure, i.e. 'she has been *studying* and she has been *reading a lot* and she has been *attending* seminars and conferences all around the world' (line three). Derek explicitly gave his endorsement of this literary 'heavyweight's' autodidactic accomplishments; e.g. 'I don't think she is the person who needs to go back to university or like you have a degree saying proving ahh well these' (line five). In contrast, Derek's comment criticized qualification-driven learning as sometimes producing less satisfactory intellectual outcomes; e.g. 'then sometimes on the other hand, you have people, I don't know, you have an MA in this and then you know your knowledge isn't deep perhaps'.

Previously I mentioned that Derek was reluctant to perform creative writing in English (his L2) for individual purposes as he perceived that his power to impose

reception on the audience and his creative and expressive power might be compromised if he wrote in the L2 (see p. 300). However, Derek did seem motivated to engage in L2 creative writing as entailed by his EFL teacher identity, e.g. writing an English play for his students to perform each year, and occasionally composing poems in English as prompts for classroom activities. Derek was willing to invest in L2 creative writing for professional purposes because it reinforces his enactment of the versatile EFL teacher identity and also because it does not compromise his power to impose reception on the audience in this particular context (as his students possessed much less English linguistic and cultural capital and also occupied a less powerful social position than Derek did).

5.3.1.2 Maggie's self-positioning in her local creative writing interest group

Maggie's We- and You-statements indicating her membership in 'Creative Writer Community' take a visibly higher proportion than the counterpart of any other participant's (see Table 4.1). Her sense of her immersion in this community is mainly realised through her participation in the local creative writing interest group started by her and her university friends back in Germany (previously mentioned in section 5.2.2.2). The members were required to share their work with everyone regularly; and hence Maggie's social positioning in this CoP is visibly related with such factors as how often her work was read out, in which language it was written, implication of content, and how it was received by the others. In short, the social shaping effect exerted by an audience came into play. Unlike Derek who emphasizes individuality and self-sovereignty as a published short story writer, for Maggie, socialization with friends who share the interest of creative writing becomes one important social

mediation for her performances of creative writing. For example, she told me about some of the group's activities in the following comments in the in-depth interview (words in square brackets are my explanation):

the first, because when we first participate in this meeting and we sort of try to give each other like an incentive like seed, ok next for next time everybody, we tried that once, we said ok next time everybody do something on [the topic of] an empty bottle of wine and just can do anything on it

we agree on ok everybody thinks of doing something, oh we did that we picked like three random words and said ok everybody does something and these words need to occur somewhere in the story, it was just like an adjective a noun and a verb

Both extracts illustrate the collective aspect of the knowledge practices of this localized community through the repetitive use of pronouns like 'we' and 'everybody' when indicating who designed and who performed these activities. In addition, the way that Maggie repeatedly addressed herself as part of the community in 'we' and also that 'we' were always put in the position of activated social actors seem to show that Maggie was motivated by the kind of power she was vested with to act within this community.

However on the other hand, Maggie sometimes did feel embarrassed by reading her work out to the other members, in particular to her friends, as shown in the following comment:

I feel embarrassed because when there are close friends which know each other and I am generally shy I would say and especially when you come to do that having a group

around me and not so much when I have like two or three people around yeah I was shy and, embarrassed yes, you have judgments always, people always judge you (Maggie, in-depth interview)

The above extract indicates that Maggie's anticipation of the reception of her creative writing by a judgmental audience in this particular social site somehow constrained her individual agency. The I-statements included in the above extract are mostly about feelings, e.g. 'I feel embarrassed', 'I am generally shy', 'I was shy and, embarrassed', which are used to legitimize (i.e. emotions are natural and individual) the less powerful social position negotiated by Maggie (than her identity as an agentive diary writer in her private domain) in the reading-out session of this community. In addition, another kind of legitimation, i.e. legitimation by reference to common sense, was also employed by Maggie to justify her less powerful or somewhat constrained writer position, in 'when *you* come to do that having a group around me...*you* have judgments *always*, *people always* judge *you*' (line two). At the textual level, generic 'you' and the relatively vague term 'people' were used by Maggie to reinforce the notion that 'being judged' as a creative writer does not just happen to her or inside her writing group, instead it is an ordinary social phenomenon. Also, the amplifier 'always' in '*always* judge you' emphasizes the pervasiveness of such a phenomenon.

The previous extract shows that Maggie did not feel she was entirely in a legitimate position to perform the situated practices of this CoP in the fashion of her personal preference. This reveals Maggie's less powerful or assertive self-positioning in this interest group than the manner in which Derek positions his professional self in his language classroom. As shown in the following extract, Maggie specified how the power of audience's judgements shaped her personal belief regarding sharing her

work with other members:

but I know that the first time I showed someone I didn't feel so comfortable because it's strange *you* always think *you* have to *you* know have written something really well or really nicely thought out, and which is not true I mean the first draft or if *you* chose to write a short story of course it's not always very good or very nice, and *you* always feel if *you* are presenting like a story to someone, *you* always feel like *you* have this strange claim of a strange idea it needs to be very nice and yeah (in-depth interview)

In the above extract, to justify her claim of being a less powerful writer due to the judgmental constraint exerted by the social force, the discursive strategy of legitimation by reference to common practices was again employed. That is, on the one hand, people commonly expect the writing which they are shown to be of good quality; and on the other hand, a writer's first draft or first attempt on a story is not always of good quality. At the textual level, this legitimation was achieved through the repetitive use of generic 'you' (italicized in the above extract) which 'references ordinary practical experience' (Fairclough, 2003, p. 150), and also through a number of amplifiers, such as 'always' (used 4 times), 'really' (twice), 'of course' (once) and 'very' (3 times).

Nonetheless, as a form of personal counterdiscourse in reaction to such social constraint, Maggie indicated that she as a writer did not have to share every piece of her work in her group, as shown in the following comment:

I mean I could still write it but I don't need to read it out and I have that coz I did one which involves like it didn't involve really people I know it didn't really involve them it's sort of you could recognize it's like ok it's like too much men who says in his

foreword like any resemblance to characters and feeling and you know that, that's how they [say] something about actual people but I did the story nevertheless and just never showed it to anyone (in-depth interview)

In the above extract, the strategy of legitimation by reference to common practice was employed to justify her exercising this power or right of the writer not to share every piece of work in their interest group, in 'it's like *too much men* who says in his foreword like any resemblance to characters and feeling and *you* know that, that's how they [say] something about actual people' (line three). Again at the textual level, the generic 'you' and the rather vague 'too much men' were used to strengthen the notion that it was common and practical even among published creative writers to integrate real-life incidents into their stories but deny that practice through the set phrases of the legal disclaimer. This individual adjustment of her knowledge practices in this CoP is a particular display of Maggie injecting her personalities, i.e. her 'primary and ultimate concerns', into the development of her social identity, i.e. 'balanc[ing] and prioritize[ing] [her] social roles' (e.g. a friend of the other community members, a motivated creative writer) in this local context (Fairclough, 2003, p. 161).

5.3.1.3 Derek, a proactive and resourceful Planning Camp writer; Maggie, a spontaneous but also meticulous Revising Camp writer

Previously, supported with concrete utterances made by Derek and Maggie in the in-depth interviews, I illustrated that the theme of self-power, self-agency, and initiative-taking is constantly reproduced in Derek's fashioning of his professional EFL teacher self; I also illustrated that Maggie's self-positioning in her local creative

writing interest group suggests the constraints exerted by social circumstance, i.e. her perception of a judgmental and also shrewd audience, on her situated writing practices. In what follows I shall discuss how the different approaches of Derek and Maggie in constructing their autobiographical identities are qualitatively connected with these two writers' instantiations of particular emergent identities in the present two story-writing processes. The focus is put on the individuals' stable, habitual performances of some major writing activities sustained across the two tasks.

5.3.1.3.1 Derek's *Planning* activities

Regarding these two writers' *Planning* activities, Table 4.6 shows that whichever the task, the percentages of Derek's 'Goal-setting on local event' (i.e. 8.4% and 6.0% respectively) and his 'Idea-generating of local event' (i.e. 6.3% and 4.6% respectively) are markedly higher than Maggie's counterparts (i.e. 0% and 0.8% for her 'Goal-setting on local event' and 2.2% and 0.4% for her 'Idea-generating of local event'). Such results indicate Derek habitually employing a more proactive and purposeful approach in his story-writing processes than Maggie.

Firstly, a few examples of Derek's 'Goal-setting on local event' are given below. (In the following think-aloud examples, 'comma' indicates pausing. In the brackets following each think-aloud example, I have specified, in this order: the participant who made the think-aloud utterance, the specific writing task, the sequence of the specific think-aloud unit in the think-aloud protocol, and the subcategory label).

1. ok so emm, I also know because he knows he knows everything from them well he thinks he does (Derek, Autobiographical writing, 24, Goal-setting on local event)

2. ok let it as if it were a as if it were a you know a court thing

(Derek, Autobiographical writing, 74, Goal-setting on local event)

3. oh ok let's make the connection with the time's arrow, just pointing at him

(Derek, Autobiographical writing, 292, Goal-setting on local event)

4. let the moment she woke up she thought well today is the day

(Derek, Prompted writing, 2, Goal-setting on local event)

5. emm her ability ehh let's make him the question form

(Derek, Prompted writing, 58, Goal-setting on local event)

The above examples show that Derek took the initiative to plan his story at a variety of local levels: Example 1 on the portrayal of the protagonist's mind; Example 2 on setting the style of language; Example 3 on the literary technique of echoing the story's earlier content; Example 4 on the immediate plot development; and finally Example 5 on using figures of speech, to be more exact, rhetorical questions. The above goal-setting activities construct Derek as a proactive and resourceful creative writer who possesses practiced knowledge of creative writing and utilizes such knowledge to formulate specific directions before writing things down.

One particularly illuminating example of Derek's *Planning* activities is that, in his autobiographical writing, he wanted to textually represent the stream of consciousness which was going fast in the protagonist's mind. Possibly drawing on his experience of reading James Joyce (as in the in-depth interview Derek indicated his identification with 'stream of consciousness'), Derek decided not to put any

space between words, e.g.

‘this silly game of making them believe that what they are about to hear’. It is worth noticing that this literary technique has been employed in James Joyce’s *Finnegans Wake* (1939). Thus, Derek’s possible appropriation and reconceptualization of this literary technique as revealed in this particular planning activity signals his self-representation as an unconventional and experimental story writer. We should recall that such a self-identity is previously constructed in Derek’s retrospective accounts of his L1 literacy experience; that is, Derek declared the disagreement between his own somewhat ‘avant-garde’ practice and his writing teacher’s rather mainstream interests (see section 5.2.2.1).

Furthermore, later on, Derek thought about how to make the reader understand that these words were stream of consciousness rather than actually spoken out; he reached a decision of putting them in brackets. Such purposeful *Planning* activities in seeking to achieve a desired literary effect are shown below:

6. and now he is obsessed with it so let’s put it all together

(Derek, Autobiographical writing, 8, Goal-setting on local event)

7. yes but how can I say that it’s something but I use brackets

(Derek, Autobiographical writing, 70, Idea-generating of local event)

As exemplified by Example 7 above, ‘Idea-generating of local event’ signifies the writer’s effort spent on continuing the flow of writing when the ideas needed have temporarily run out. A few examples of Derek’s think-aloud utterances in this category are given below (The underlined parts are the writer’s verbalizing of his writing, and the parts [within square brackets] are his reading of what has been

written down. They are provided here to show the particular context where idea-generating happened):

8. oh well, show time, give these people, what they want what they want what do they want
(Derek, Autobiographical writing, 40, Idea-generating of local event)

9. serious matters such as think about, matters which I'd not like to hear at all
(Derek, Autobiographical writing, 154 Idea-generating of local event)

10. American girl who opened the door, to me and to more than physically opening the door she opened the door to, eh
(Derek, Prompted writing, 44, Idea-generating of local event)

As shown above, Derek consciously used open questioning (Example 8) and general descriptions for idea stimulation (e.g. Examples 9 and 10). Examples 9 and 10 particularly illustrate that Derek mapped out specific directions in which ideas were to be stimulated—a rather proactive gesture.

So far, I have exemplified how Derek took the initiative to stimulate ideas and I have also illustrated that his goal-setting activities are specific, varied, and indexical of his discursal knowledge and resourcefulness. On the other hand, Table 4.6 shows that the proportions taken by Maggie's Planning activities under the two tasks are rather minimal, with her goal-setting activities next to none. Such results signify Derek as a considerably more proactive writer (than Maggie); a writer who takes visible control of the initial formulation of his stories. Maggie, on the other hand, is a more spontaneous writer, who to a great extent relies on natural surges of inspiration to pour out her stories. We should recall the long-term diary writer identity taken up

by Maggie since she was thirteen. The practice of diary writing was particularly important for Maggie when the social context disrupted the stability of her emotional state. The suggestion is that Maggie possibly gained more pleasure in freely and spontaneously writing about issues concerning her or interesting her in particular social contexts than consciously attending to *Planning* for the purpose of generating or setting explicit ideational or discoursal designs. However, such focused planning activities, in contrast, exactly characterize Derek's writing habitus as a published and experienced story writer.

5.3.1.3.2 Maggie's *Revising* activities

Table 4.6 indicates that under both writing tasks the proportion taken by Maggie's *Revising* activities significantly surpasses that of Derek's. In particular, whichever the writing task the respective proportions taken by the following three *Revising* subcategories are conspicuously higher in Maggie's think-aloud protocol than in Derek's. They are: 'Trying alternative phrasing', 'Revising phrasing', and 'Revising content'. In consideration of Maggie's fairly slim *Planning* effort, as previously discussed, the suggestion is that Maggie tends to write down the most likely things flowing in her mind first and then refines the language and content through extensive revising efforts. This emphasis of Maggie's placed on *Revising*—a retrospective and compensatory writing activity—might reflect the influence of a self-perceived judgmental audience (i.e. me, the researcher) on her cognitive writing processes. For example, Maggie expressed in the post-writing interview conducted after her autobiographical writing that 'the idea that there is an audience, was more connected with being anxious'. Her emergent identity instantiated in the present

story-writing tasks, i.e. that of a sensitive and meticulous L2 creative writer who strove to perfect her stories for a judicious audience, echoes the indication that her writer identities are often portrayed in the in-depth interview as being shaped (constrained or facilitated) by the social contexts. At the same time, as revealed in the in-depth interview, although Maggie valued spontaneity and true feelings (i.e. as a diary keeper), she had an intrinsic concern for the aesthetics of literary form especially in English (i.e. as an admirer of the English language and literature, see p. 291-292). All of these could have led her to focus on *Revising*. In what follows, some examples of Maggie's *Revising* think-aloud utterances are provided (The double underlined parts are the revisions actually made to the written text. For what the underlined parts and the [parts within square brackets] signify, see the bottom of p. 323. They are provided here to show the particular context where *Revising* happened).

11. [my birthday party accordingly constituted a kind of dread because, constituted a kind of dread, I, constituted a kind of dread], I I'm I awaited to my birthday party with mixed feelings my birthday party accordingly caused me mixed feelings

(Maggie, Autobiographical writing, 217, Trying alternative phrasing)

caused mixed feelings

(Maggie, Autobiographical writing, 218, Revising phrasing)

cause, because, I waited my birthday party I waited my birthday party

(Maggie, Autobiographical writing, 219, Trying alternative phrasing)

[my birthday party accordingly caused caused] me mixed feelings

(Maggie, Autobiographical writing, 221, Verbalizing one's writing)

Above, as shown in unit 217, through rereading the previously written text,

Maggie probably felt the connotation suggested by the phrase ‘constituted a kind of dread’ too strong for that particular meaning context. She immediately tried out alternative phrasings, such as ‘I awaited my birthday party with mixed feelings’, and ‘my birthday party accordingly caused me mixed feelings’. The latter one was then chosen, as shown in unit 218, to replace the original phrase. Yet, Maggie still felt unsure about whether the former option ‘I awaited my birthday party with mixed feelings’ was really the less apt among the two, so in unit 219, she tried out this phrasing again. In addition, as shown in unit 221, Maggie went back to rereading this other phrasing that she had previously chosen to fulfil the revision. During her *Rereading*, she saw that she missed ‘me’ in ‘caused mixed feelings’ and added it in (for the reason that this addition of ‘me’ is counted as ‘Verbalizing one’s writing’ rather than a ‘Revising’ activity, see the bottom of p. 144-145). Obviously, Example 11 constructs Maggie as a meticulous L2 writer who was concerned with the linguistic manifestation of her story, as exemplified by such attention directed to revising the phrasal details.

Maggie’s meticulous attention directed to refining the language of her story, especially her attention to the connotations of linguistic items, is possibly related to her autobiographical identity as an admirer of the English language and literature. Such *Revising* activities on improving the language also construct her as an experienced and proficient L2 user particularly for literary purposes, as revealed in Examples 12 and 13 below.

12. [the bride and the groom slapped me on the back saying well done], [as if, I alone have], [as if, I alone have been, involved in, in the in the growth of their relationship] in the relation in the in the arrangement as as I have been, as

(Maggie, Prompted writing, 42, Trying alternative phrasing)

as, I was, as I was, some sort of a match maker they had paid,

(Maggie, Prompted writing, 43, Revising phrasing)

13. [I enjoyed myself and felt at ease until Jeanne approached me with an alarmingly raised eyebrow] and started to, [each of the groups making fun of the other] mocking, the other looking for stronger, expression mocking,

(Maggie, Autobiographical writing, 323, Looking for phrasing)

with, calling the, other weird beatniks,

(Maggie, Autobiographical writing, 324, Revising phrasing)

In Example 12, as shown in unit 42, Maggie probably felt that the phrase ‘involved in the growth of their relationship’ sounds bland and more importantly its connotation does not accentuate her intended meaning, i.e. the narrator ‘I’ played a critical role in the newly-weds’ past relationship; thus she tried out other options. As shown in unit 43, she eventually sharpened and spiced up her sentence with a more colloquially toned and vibrant phrasing ‘some sort of matchmaker they had paid’. Next, as shown in Example 13, Maggie assuredly (i.e. showing little sign of hesitation or self-questioning) used the relatively uncommon (for an L2 speaker) yet highly culturally indexical vocabulary ‘Beatniks’ in the phrasal revision she performed. She replaced the rather common phrasing ‘making fun of the other’ with the more literarily buoyant ‘calling the other weird beatniks’. Such a revising activity undoubtedly fashions Maggie as an artistic and cultured L2 writer who has certain knowledge about the cultural history and literature of the English-speaking countries, such the Beatnik culture that originated in America.

Nonetheless, Maggie’s *Revising* activities are not only mainly about the language. Example 14 below demonstrates Maggie’s characteristic engagement in

Revising, i.e. active interaction between her ideationally and linguistically oriented *Revising* activities (For what the double underlined parts, the underlined parts, and the [parts within square brackets] signify, see p. 326. They are provided here to show the particular context where *Revising* happened).

14. [but now they had been to Europe, now that they, had been to Euro Europe this image of her in, her had faded to him apparently for when I met up with Lamar very late in the very evening he went into length about how much Europe had refined him how much something had made him realize], what he needed,

(Maggie, Prompted writing, 185, Revising content)

had, opened his eyes to the needs of his life.

(Maggie, Prompted writing, 186, Revising phrasing)

[realised, had made him realize], what, it was his puritan, his puritan,

(Maggie, Prompted writing, 188, Revising content)

emm economic

(Maggie, Prompted writing, 189, Trying alternative vocabulary)

his puritan career, was missing,

(Maggie, Prompted writing, 190, Verbalizing one's writing)

[thinks about getting his marriage annulled but then he had not revealed to me], then he had not yet, told me about the, most impo portent import, tant revelation

(Maggie, Prompted writing, 192, Revising phrasing)

about his most important,

(Maggie, Prompted writing, 193, Trying alternative vocabulary)

his most important revelation in Europe,

(Maggie, Prompted writing, 194, Verbalizing one's writing)

Before discussing the movements of Maggie's thoughts as shown in Example 14,

I would first like to point out that the story Maggie was creating reveals her re-accentuation of the ideology echoed in (as the reader might have sensed) Henry James' *The Ambassadors* (1903), namely, a culturally impoverished American (i.e. Lewis Lambert Strether) with a puritanical outlook whose eyes were opened during a visit to Europe (Rosenbaum, 1994). This intertextuality shows Maggie's application of her knowledge as a literature MA degree student.

As shown in Example 14, in the beginning, unit 185 displays that *Rereading* was used to stimulate the flow of writing, as Maggie earlier got stuck at 'had made him realize' and left the sentence unfinished and moved on to writing something else. After writing 'what he needed' in unit 185 to fill in what was previously left in blank, in unit 186, Maggie immediately rephrased 'had made him realize (this part was written much earlier) what he needed (written in unit 185)' into 'had opened his eyes to the needs of his life'. It is possibly a more literary phrasing; but more importantly it noticeably re-accentuates what James (1987) says of Strether in his note for *The Ambassadors*: Paris is 'the vision that opens his eyes' (p. 141, cited in Hutchison, 2005, p. 41). Maggie did not stop there; in unit 188, she attempted to revise 'had opened his eyes to the needs of his life' into 'what it was his puritan career was missing'. It could be seen that the latter one equally is a re-contextualization of James' depiction of Strether who is a Puritan.

A similar cycle happened in units 192-194. As displayed in unit 192, *Rereading* was again employed to stimulate the flow of inspiration as earlier Maggie had got stuck at 'he had not revealed to me' and she also left that sentence open. Then, not having to add in more content, Maggie rephrased 'revealed to me' into 'told me about the most important revelation'. In unit 193, Maggie immediately tried if 'his' worked better than 'the' as the determiner to lead 'most important revelation', i.e.

both grammatically correct but sending slightly different connotations. Then in unit 194, not only did Maggie replace ‘his’ with ‘the’, she also slightly extended the content, i.e. further modifying ‘revelation’ with ‘in Europe’.

Example 14 not only constructs Maggie as a meticulous L2 writer who strives to improve her story down to the very details through the retrospective channel of *Revising* but also represents her as a literary L2 story writer who is facilitated by her knowledge.

Maggie’s extensive *Revising* effort throughout her writing processes is in stark contrast to her rather relaxed attitude toward *Planning*. Maggie kept her habitual approach of improvisation in creative writing (as an emotion-driven diary writer), but invested in a lot of effort in *Revising*, not entirely for her own pleasure in playing with the English language (as an Anglophile and a motivated English literature student), but possibly also for the sake of her reader.

In the next section, I will move on to discussing Fai and Teng’s particular identity work. Like the manner in which I have discussed Derek and Maggie, in what follows, I will firstly discuss Fai and Teng’s self-positioning in specific CoPs and then I will illustrate some of their concrete think-aloud utterances which show evidence of self-representations.

5.3.2 Fai and Teng

The We- and You-statement coding results (Table 4.1) suggest that Fai’s L2 story writer identity is closely associated with his positioning in his student writer community, where most of his story writing practices happened; while for Teng, his L2 story writing practices were often voluntarily conducted for the purpose of self-

empowerment as a proficient and capable L2 immigrant working in the British society.

5.3.2.1 Fai's self-identity as a compliant L2 student story writer

First of all, Fai's self-positioning in his student writer community back in Malaysia indicates a clear division between the powerful social group *teachers* and the less powerful and compliant social group *students*, with the former exercising perceptible control or influence on the latter's writing practices, as shown in the following comment:

but for the Malay it's more intensive *we* have to do *we* have to do homework for our novels which is literature Malay literature the novel part *we* have to do that *we* have to do an essay so these two things *we* have to hand them in in the next session which is a week later and the other one *we* have to, for English *we* have to write an essay every week and they are basically mainly short stories

In the above extract, Fai explicitly identifies himself as a member of the dutiful social group of student writers by constantly specifying this group of people as 'we' (all italicized) and also by constantly following 'we' with the deontic modal verb 'have to'. Fai constructs a string of clauses which share the pattern of 'we have to do something'; and throughout such a descriptive list structure, a relation of meaning equivalence was set up. That is, regarding the teacher-assigned Malay and English writing tasks in Fai's educational context, the levels of obligation and compliance expected from the students in regularly accomplishing such writing practices are portrayed as equal.

Nevertheless, in contrast to Derek, Fai positions himself as an L2 student story writer who willingly and even gratefully fell under the control of the more experienced and knowledgeable social members, teachers, in his local contexts. Fai did not challenge the teachers' views on his writing as Derek did (previously discussed in section 5.2.2.1); instead he strongly identified with the practices and values suggested by his teacher, as shown in the following comment (my explanation is provided in [square brackets] to fill in the ellipses in the comments):

I think the only thing I can say about the effort I have put in is when I read the materials that my teacher my tuition teacher gave me those things are, she gave us things that we have, the push she gave us wasn't like just write and write and write, she gave us things and asked us to evaluate asked us how we think about this essay writing of the style and as, she really she really showed me what's the art of it, we looked at things like sight hearing colour temperature so in each words they tend to have different connotations and different situation so then she showed us how descriptive writing is by giving us very very short phrases from excerpts from books and that kind of like, it really makes you think how can you put a word into [the context]

Throughout the above extract, there has been clear and consistent designation of the activated social actor, i.e. his tuition teacher, and the passivated social actors, i.e. Fai and his tuition mates who are mostly represented as 'us' or 'we'. This division of power class in terms of these two types of social parties' different ownership of authority and initiative is represented in the recurring structure of 'she (the tuition teacher) did something to us' or 'she asked us to do something' (see the underlined parts in the above extract). Fai's above comment particularly constructs the

facilitating effect played by the powerful and authoritative social force in his educational context on his self-agency, with which he gradually formulates his L2 story writing habitus.

When asked what his best story writing experience is so far, Fai remarked: ‘oh the nicest part I guess it’s when, you get the teacher’s recognition after you have improved when they say you have improved when they really think you are better’ (in-depth interview). In this comment, Fai’s employment of generic ‘You’ and his juxtaposition of this ‘You’ with ‘the teachers’ (also referred to as ‘they’) seems to show that he naturally took up the *student writer* identity when negotiating his *story writer* identity. He explicitly situated himself in the social group of students when talking about his primary L2 story writing values (hence his best writing experience), rather than fashioning himself as an individual or idiosyncratic story writer as Derek does. The teachers’ approval of Fai’s story writing products, i.e. the powerful community members’ recognition of Fai’s alignment with the institutionally ratified practices, was central to Fai’s sense of satisfaction gained from performing such type of writing activities.

5.3.2.2 Teng’s self-positioning in the CoP of proficient L2 (or L3) speakers

As for the other Chinese Malaysian story writer, Teng, his story writing practices in English, particularly during the decade he was working in Britain, are conducted entirely for his own pleasure and fulfilment, a reason worth noticing. Neither did Teng’s previous educational engagement specialize in English language or literature as Derek’s and Maggie’s had done; nor did his writing classroom experience encourage him (a rebellious student) to work on English story writing as intensely as

Fai's had done. In addition Teng's occupation had not involved creative writing in English as Derek's profession entails. In view of Teng's We- and You-statement coding result, which shows that his self-positioning in the category 'L2 Speaker Community' takes a larger percentage than that of any other participant's (Table 4.1), I would argue that Teng's commitment to writing stories in English is closely associated with his self-identity as a multilingualist and his sense of his social existence and status in the UK.

Teng is a multilingualist and also a multidialectalist. He is a native speaker of Malay, Mandarin, Cantonese, and Hakka and he is also a proficient English speaker. Understandably, Teng is proud of his language ability; he remarked that (my explanations are provided in [square brackets]):

so obviously *you* just pick it [the language] up *you* just pick it up you just flip flip them [different languages] around and even my father my grandmother have this kind of ability since they have lived there [the multicultural Malaysian society] for so long they flip their language around

As shown above, Teng's repetitive use of generic 'You' (italicized above) demonstrates his self-perception of belonging to the social group of multilingual speakers who can naturally pick the languages up and 'flip them around'. To strengthen his self-representation as a competent and perhaps also inherent multilingual speaker, a logic of equivalence is set up. That is, Teng portrayed that his father and grandmother, despite coming from elder generations and probably equipped with less symbolic or materialistic resources as connoted by the amplifier 'even' (underlined above), can also perform such language practices with expertise and ease.

Throughout his working experience in different cities in Britain, Teng's language ability allowed him to pick up the local English through immersion, as described in his following comment:

you pick them up everywhere, daft is a Leicester word called stupid, then you know wee means small in Scotland so it is, I want a wee one means I want a small one, when I first heard about it it was a bit weird, then obviously you just pick it up then you start to learn, you just eventually you know, you'll be there you know what I'm saying you just have to pick it up then it becomes easy now I mean there was a certain age when I got to Liverpool I didn't get a clue what they talked about

When one lives in a foreign environment, understanding its language is a crucial precondition for the individual negotiating his/her entry into the target society or culture. However, it is often through producing the target language for meaningful purposes, i.e. 'intervening in and potentially changing social life' (Fairclough, 2003, p. 223), that the person manages to establish his/her sense of social existence or social legitimacy. For Teng, creative writing in English was an important medium for him not only to produce the target language in a written and perhaps, to a certain degree, literary form but also to exercise his power of imagination and self-agency. Thus it becomes a significant symbolic mediation through which Teng strengthens his sense of self-esteem and self-sovereignty regarding his socialization in Britain.

Teng's negotiation of an agentive and empowered L2 self through his engagement in the L2 story writing practices is exemplified in his following two comments (my explanations are provided in [square brackets]):

the things about movement actually is is one of the things you know, you try I try to

think like I say, if I if I grab a sword if I put it this way how should I say it, then obviously you have to find someone and ask and obviously not the Chinese you have to find an English man and say this is what I have done so what should I say, what's this movement, this movement, what's this, then you learn it from there I suppose

one of the lady [in Harper Collins] would actually remind me, you know normally they [the publisher] just send it [the manuscript] back they didn't say anything they just say we don't have time for it, one of the lady says first of all they don't do handwriting anymore you have to print it out, secondly you need an agent to introduce you in you don't just go in to publisher anymore like J. K. Rowling herself, she did as I did, she sent it out sent it out sent it out nobody wants it then she finds an agent

In the two extracts above, Teng portrayed himself engaging in meaningful dialogues with British people in relation to his own creative writing practices in English. Such relatively knowledge-oriented, constructive and also purposeful interactions with the native speakers show Teng agentively tapping into his possibly relatively limited social capital to strengthen his sense of social legitimacy in the UK through the mediator of the L2 story writer identity.

In the first extract, Teng not only depicted the power rooted in his imagination and inquisitive mind as a story writer, but also portrayed his 'capacity to truly act as a social agent' (Fairclough, 2003, p. 223) seeking help from 'an Englishman' so as to increase his own linguistic capital which would facilitate his L2 story writing practices. As shown in the second extract, Teng firstly established that it was a privilege, thus a form of social capital for him, that the UK publisher to whom he had sent his hand-written, novel-length manuscript kindly explained to him the reasons for rejection. Then, discursively Teng set up a relation of meaning

equivalence in his alignment of his own experience and perhaps implicitly also of his economic circumstance and his creative initiative to J. K. Rowling's when she first sent her Harry Potter manuscript to a publisher. It is worth noticing that Teng did not call attention to the evidently different L1 identities held by him and J. K. Rowling behind this similar action of posting a manuscript to a UK book publisher. His obliviousness of this identity difference, in my view, precisely reveals Teng's sense of self as a legitimate and competent L2 user and also as an imaginative L2 story writer. Such self-identities in turn empower Teng's sense of an agentive self exerting certain impact on some social events and social members in the target country.

5.3.2.3 Fai, a strategic and duteous Revising Camp writer; Teng, a spontaneous and expressive Composing Camp writer

Previously, I have demonstrated Fai's self-positioning in his educational context as a well-trained L2 student story writer whose writing practices and values were visibly shaped by his writing teachers. In contrast, Teng was a rebellious student back in Malaysia, challenging institutional rules and values; and during his working life in Britain, Teng employed L2 story writing as a counterdiscourse to make his individual mark on the target social circumstance he was immersed in. In what follows I will look into Fai and Teng's instantiations of specific emergent identities in their think-aloud writing processes.

5.3.2.3.1 Fai's *Planning* and *Revising* activities

In Table 4.6, it can be seen that the proportions respectively taken by Fai's

Planning and *Revising* activities greatly surpass the counterparts of Teng's under both writing tasks. Secondly, it is worth significant attention that, whichever the task, the percentage taken by Fai's *Planning* activities (i.e. 11.9% and 9.8% respectively) is consistently higher than the equivalent of any other Revising Camp writer's, with Fai's *Planning* exertion even approaching the extent of the Planning Camp writers' league (e.g. Planning Camp writer Sebastian's planning activities take 13.5% and 10.4% respectively under the two tasks). The suggestion is that Fai reveals a stronger tendency, than any other Revising Camp writer, for balancing a retrospective and compensatory writing approach with a proactive and structured writing approach. Such strategic and meticulous writing behaviours, I would argue, reflect Fai's exam-oriented, rule-abiding, and result-driven L2 story writing practices which were intensively cultivated throughout his secondary school education back in Malaysia.

Under both writing tasks, Fai's *Planning* activities are epitomized in his performances of 'Idea-generating of local event' and 'Goal-setting on local event'. First of all, Fai, like Derek, also employed open questioning and general descriptions for idea stimulation; some examples of this latter type are shown below (For what the underlined parts and the [parts within square brackets] signify, see p. 326; they are provided here to show the particular context):

15. she can't be the one for him, not when I am around, oh ok ok too much of personal comment

(Fai, Prompted writing, 70, Evaluating content or ideas)

I should think of something, I should think about, how should I write to make it sound more more sophisticated

(Fai, Prompted writing, 71, Idea-generating of local event)

16. [depressed looking in the mirror] emm, when I say that she is, how to make her sadder make her a wuss, emm, make her a desperate person

(Fai, Prompted writing, 150, Idea-generating of local event)

In the above examples, we can see that other than attending to setting particular descriptions for the very immediate content development, Fai's idea-generation activities above also reveal his alignment with certain values or discourse conventions associated with story writing. Both Examples 15 and 16 display Fai's concern with crafting the texture of the protagonist in his development of the story; and furthermore, example 15 reveals Fai's awareness of being creative and discriminating in expression rather than being over-expressive in spontaneous venting-out of 'personal comment' (see unit 70).

Next, Fai's local goal-setting activities (6.8% and 5.2% respectively under the two tasks), are more rigorous than those demonstrated by any other Revising Camp writer, or even some Planning Camp writers, constructing him as a structured and purposeful story writer, as shown in the following examples:

17. I'm trying to say that, my emm I'm trying to say that I was very nervous at that point of time so, trying to fit in the sentence of perfect posture and really deep into my nerves

(Fai, Autobiographical writing, 24, Goal-setting on local event)

18. ok continue now I'm gonna start the mouse hunt, emm I'm gonna say that I took off my tux and threw it in a fit of anger

(Fai, Autobiographical writing, 163, Goal-setting on local event)

19. emm I'm gonna put down an example, have to put down an example say, arguments then emm, emm

(Fai, Prompted writing, 16, Goal-setting on local event)

20. ok I'm gonna step in another story, put them in, restaurant, bar or, there will be people, emm ahh, the restaurant then

(Fai, Prompted writing, 73, Goal-setting on local event)

As shown in the above goal-setting activities, Fai agentively directed what was to be written next in a focused and strategic manner, concentrating on specific ideational issues, such as texturing the protagonist's mentality (Example 17), initiating the major storyline (Example 18), and interlacing his creation of the stream of consciousness with specific events (Examples 19 and 20).

Nonetheless, under both writing tasks, Fai shows even stronger dedication than Maggie does to *Revising*. Fai's commitment to refining the language and content of his stories, like what Maggie exhibits, might be similarly related to the writer's awareness of a judgmental audience. As previously described, throughout Fai's long-lasting story writing experience, which mainly occurred in his school context, his story writing habitus had been formed under the circumstance of his regular completion of teacher-assigned story writing tasks and his L2 stories constantly falling under evaluation and scrutiny by his writing teachers or examiners. In addition, the symbolic capital Fai had garnered from his tuition teacher possibly has nurtured his awareness of the need to sharpen up the discoursal representation of his story and also enabled his access to the knowledge essential for his performances of such dynamic revising efforts. Some examples of Fai's *Revising* activities are given below (For what the single and double underlined parts and the [parts within square

brackets] signify, see p. 326):

21. snapped in midst air like cockles on hot frying pan [frying pan] like cockles
jumping skipping, emm how should I say the what the cockles does on a hot pan
frying pan, like cockles, emm,

(Fai, Autobiographical writing, 242, Looking for vocabulary)

like sizzling cockles

(Fai, Autobiographical writing, 243, Trying alternative phrasing)

sizzling cockles hopping no not hopping jumping on the frying pan

(Fai, Autobiographical writing, 244, Verbalizing one's writing)

22. [like sizzling cockles] writhing [on the frying pan]

(Fai, Autobiographical writing, 403, Revising vocabulary)

on a hot frying on a hot pan,

(Fai, Autobiographical writing, 404, Revising phrasing)

on a hot frying pan (Fai, Autobiographical writing, 405, Verbalizing one's writing)

23. [out of frustration and fear of punishment I ran back to my room and smashed the
door behind me then I turned on I tuned my radio to its loudest] blasted the radio
to its loudest

(Fai, Autobiographical writing, 265, Trying alternative phrasing)

24. [looking into the mirror], I can't stand [looking into the mirror],

(Fai, Prompted writing, 157, Revising content)

emm, swollen eyes and

(Fai, Prompted writing, 158, Revising content)

In Fai's above *Revising* effort, we can see traces of his educational training in

endorsed L2 story writing practices. Examples 21 and 22 show Fai's meticulous concern with detailing the sight the sound and the temperature of the scene with rich descriptive language, e.g. 'snapped in midst air', 'sizzling cockles', 'writhing'. Such revising activities resonate with Fai's previous comment on his tuition experience in L2 story writing: 'we looked at things like sight hearing colour temperature so in each words they tend to have different connotations'. Similarly, Example 23 demonstrates Fai's expertise in enhancing the vividness of the descriptive L2 phrasing and Example 24 shows his attention to concretizing and dramatizing the description of an intense scene. Fai's *Revising* activities thus construct him as a duteous, discoursally and linguistically skilled L2 story writer. Furthermore, Fai's revising activities show his identification with some commonly espoused mainstream story writing practices, such as attending to the tangible details 'that the audience can relate [to] easily' (Fai, in-depth interview), and using an unexpected choice of word to create a vibrant and diversely descriptive image (e.g. Examples 21 and 22, where his cockles first skip, then hop, then jump, and finally vividly 'writhe' on the pan).

5.3.2.3.2 Teng's *Composing* and *Revising* activities

The proportions taken by Teng's *Composing* activities under the two story-writing tasks are substantial, i.e. 67.5% and 75.3% respectively (see Table 4.6). Meanwhile, his *Planning* activities are extremely minimal (1.5% and 1.9% respectively); and his *Revising* activities, though slightly above the average in proportions among the fifteen participants, delegate noticeable attention to grammatical issues. In sharp contrast to Fai who is a strategic yet also duteous L2

story writer, Teng habitually relies on the natural flow of inspirations to formulate his stories. Such spontaneous writing behaviours demonstrated by Teng in the present two story-writing tasks correspond to his former emotion- or imagination-driven L2 story writing experience. As previously discussed (see section 5.2.2.3.2), Teng's story writing practices in English are performed completely for self-pleasure, especially after he moved to Britain, and serve as a counterdiscourse to his somewhat marginalized and stressful living experience in this target language country.

Under both writing tasks, regarding Teng's indisputably central writing activity, *Composing*, the proportions respectively taken by his 'Verbalizing one's writing' and 'Reading what has been written down' surpass the equivalents of most of the other participants' (see Table 4.6). Firstly, Teng's performances of 'Verbalizing one's writing' are highly instantaneous as they are preceded by very little *Planning* effort. Furthermore, the content of his verbalizations of his concurrent writing is fairly expressive, personal and, to some extent, cathartic, as shown in the following examples:

25. it's gonna make us it's apostrophe it's [is it because] it's going to make us better
I'm sure it is apostrophe I'm sure it is but but thinking of having a bigger house a
bigger house more money more money and become more famous, M O U S
famous, then one's also apostrophe one's place cannot C A N N O T cannot be
cannot

(Teng, Autobiographical writing, 52, Verbalizing one's writing)

[then one's place cannot be]

(Teng, Autobiographical writing, 53, Reading what has been written down)

threatened R E A T E H T E N

(Teng, Autobiographical writing, 54, Verbalizing one's writing)

[cannot be threatened]

(Teng, Autobiographical writing, 55, Reading what has been written down)

man don't man don't, don't think as logic as animals as animals, animals animals
animals take and work for what they need, they don't, apostrophe they don't save,
they don't save

(Teng, Autobiographical writing, 56, Verbalizing one's writing)

26. when he was when he, when he was frustrated

(Teng, Prompted writing, 28, Verbalizing one's writing)

[when he was frustrated]

(Teng, Prompted writing, 29, Reading what has been written down)

by his work the business world where the business business world could be could
be,

(Teng, Prompted writing, 30, Verbalizing one's writing)

[where the business world could be]

(Teng, Prompted writing, 31, Reading what has been written down)

cruel and cold cruel and cold a wife a wife like Cherylle Cherylle Cherylle R Y

(Teng, Prompted writing, 32, Verbalizing one's writing)

[a wife like Cherylle]

(Teng, Prompted writing, 33, Reading what has been written down)

is definitely the right candidate candidate candidate I do not understand why they
could have have gone together in the first place in the first place and I do feel I do
feel sorry for myself for myself that I might have made a mistake to introduce
introduce and create and create this disaster this disaster the thing I really didn't
want to see is is

(Teng, Prompted writing, 34, Verbalizing one's writing)

As shown in Examples 25 and 26 above, the interlacing between Teng's 'Verbalizing

one's writing' and 'Reading what has been written down' is evident. Thus, 'Rereading' had been employed by Teng as a 'springboard' to stimulate his improvisational flow, a more improvisational idea-generation approach compared to Derek or Fai's proactive and purposeful *Planning*.

Teng's re-reading activities also brought him to *Revising*. In particular, during his re-readings, the grammar-checker function of Word (which was turned on in my computer) prodded Teng to revise his grammatical mistakes promptly. Teng also conducted revising activities at a phrasal level; however, the phrasal possibilities are less literary, dramatic, or diversely descriptive than those demonstrated by Maggie or Fai, as shown in the following examples (For what the double underlined parts and the [parts within square brackets] signify, see p. 326):

27. [anybody to be better than us it is because] even even here we are even it's because
even it's because

(Teng, Autobiographical writing, 85, Revising phrasing)

28. [but that doesn't mean you have, you have to just waste] you have to waste no
'just'

(Teng, Autobiographical writing, 186, Revising phrasing)

29. [I always said the more the merrier and I never think that either one of them would
be interested] and be together

(Teng, Prompted writing, 153, Revising phrasing)

Examples 27 and 28 respectively show that Teng added and deleted some single adverbs; and Example 29 shows that Teng slightly extended the phrasing, which however embodies little transformation of the aesthetic or literary effect.

Clark and Ivanič (1997) state that writers' 'different experiences and encounters [in their life histories] lead to differential access to discourse types' (p. 140). Teng had, to a lesser degree, encountered literary discourses in English than Maggie or Fai, but Teng had been exposed to informal native-speaker English in the spoken medium more intensely than Maggie and Fai had experienced. More importantly, Maggie, Fai, and Teng in their respective writing histories practiced L2 creative writing to fulfil different combinations of self-identities. Teng, who performed L2 story writing to freely sort out his emotion and play out his imagination and on a metaphysical level to realize his sense of his legitimate and agentive L2 social existence, thus engages extensively in spur-of-the-moment writing behaviours and produces relatively over-expressive and personal content in a discourse of straightforward spoken English.

5.3.3 Teri

5.3.3.1 Teri's self-positioning in various social circles which are indispensable to her story writing practices

Teri's story writing is reality-based and has a political overtone; meanwhile the proportion of Teri's We- and You-statements indicating her positioning in the 'Social Community' category is larger than any other participant's counterpart. Teri portrayed her story writing practices as set in a nexus of rich social relations which she actively tapped into. To be more specific, against the backdrop of Teri's Afghan roots and her socioculturally and geographically colourful immigrant experience (see section 5.2.1.3); her self-positioning is located in the social networks of her family

and Afghan relatives; among her friends who are also immigrants and globally dispersed; within her father's professional circle; and on her creative writing degree course. These networks have greatly availed her access to the raw materials, specific voices, and up-to-date knowledge and ideologies essential for her autobiographical/journalistic story writing practices.

Firstly, Teri's self-positioning in her social relations with the relatives and friends of her family, especially those who had never left Afghanistan, is one primary source feeding into her cultural capital for story writing. Teri, with her parents and sisters, regularly visits Afghanistan to see the relatives and family friends. In such social encounters Teri witnessed the stark contrast between her relatives' life situation in Afghanistan and that of her own family in Britain. This contrast enthused Teri's story writing practices, as shown in her comments below ('...' indicates that some comments are skipped; and my explanations are indicated within [square] brackets):

I spent a lot of time traveling this past holiday I went to three different places because we were visiting three different families and I went back home I went to Afghanistan so I was seeing people who have lived through the war and are still in the country and there is a need to tell their stories because they don't have this language and the people who need to know or the people in the West, because in Afghanistan everyone has had the same experiences but different paths to it so there's a lot of materials all the time and in fact I was sitting yesterday and I wrote three different pieces

I'm currently working on the, bombings that happened on the Indian Embassy in Afghanistan in Kabul it was quite recent it was on the 7th of July and the reason that's important for me because I was there I was I was driving a err my taxi and with my family our chauffeur was driving by when the car bomb exploded and we heard it but

we were sufficiently far away then we were not damaged then obviously the first thing me and my dad do was we got out of the car and went towards it to see what was happening and so we were a part of what happened but it didn't happen to us, we weren't damaged at all so we were observers...and that piece is going to be about guilt this sense of a survivor's guilt...I left [Afghanistan] in 1992 just before the Taliban took over emm there is this mounting pressure of, there is this mounting pressure that can't be quite put into words and this sense of guilt when you go back and you see people your relatives other Afghans really really suffering and they don't have like basic needs and here you are living a life of extreme comfort and luxury but at the same time you don't have the economy to help them or the social status

In the above extracts, we can see that, in contrast to Fai who tends to fashion himself as a compliant and passivated social actor in his construction of his story writer identity (see section 5.3.2.1), Teri often put herself in the position of, or among, activated social actor(s) who performed a series of actions and assertively articulated specific, often politically oriented, views. As shown in both extracts, in her demonstration of assertion, epistemic modality (underlined above), realized by the use of non-hedged, present (or present perfect or present continuous) tense and amplifiers, is employed by Teri to accentuate her affinity with the claims she was making.

In the first extract, discursively, through contrasting her own linguistic and possibly literacy status and the opportunities she was exposed to in Britain with those of the people she visited who 'lived through the war' in Afghanistan, Teri accentuated the necessity for her, as a determined story writer with an Afghan origin, to reveal to a Western audience the real life stories of people who had been living through the turmoil in Afghanistan.

The second extract portrays Teri and her family's witness of the bombing that happened to the Indian Embassy in Kabul. In particular, as highlighted by the amplifier 'obviously' in 'obviously the first thing me and my dad do', Teri strongly aligns herself with her dad—an experienced political journalist and one knowledgeable other for Teri's story writing activities—in their responsive actions and investigative minds. In the latter half of Extract two, a logic of difference was again set up between Teri's own socio-economic status and that of her relatives back in Afghanistan. Her perception of such a difference imposed a sense of guilt on her which prodded her to utilize the capital she had gained through such social visits in Afghanistan for her ideologically sharp story writing practices.

Secondly, Teri described how, throughout her previous nearly two-decade-long immigration experience, she has gradually accumulated a rich social network of globally dispersed friends who had also left their relatively deprived motherlands and immigrated to more developed countries. Teri constructed a strong alignment between herself and this circle of friends in terms of their similar sociocultural experiences and immigrant identities. This solidarity allows Teri confident access to the life stories of other immigrants, which in turn adds to her capital, greatly facilitating her story-writing practices, as shown in the following comment ([square brackets] enclose my explanations):

60% [of the ideas for her stories] from personal experiences personal experiences not just me but people I know and obviously because of the countries that I come from Russia and Afghanistan I know a huge network of people a huge network of people who have gone through the exact same things that I have but taking different paths because I left Afghanistan when I was four I now live in England my relatives my friends they live all over the world but they have left poor countries as well and they

had to immigrate and they struggled to come out of a worsened country learn new languages adapt conform and now they are trying to get on in Austria emm Spain, America

Thirdly, Teri also depicted herself actively engaging in social contacts with more powerful, professionally established, or knowledgeable social agents than herself in specific CoPs in relation to story writing or journalism. More importantly, such social relations are represented by Teri as being conducted on rather equal footings, hence revealing Teri's sense of an empowered self with initiatives, capital, and recognized knowledge practices. Such social relations proactively negotiated by Teri with these expert members in the CoPs concerned contribute to the constant transformation of her situated practices and knowledgeable skills. Teri's comments below respectively indicate her social capital embodied in her intellectual discussions with her father's colleagues on political and journalistic issues and her dynamic one-to-one interactions with her professor from her creative writing degree course:

I know people who work for the Persian BBC so I'm in contact with them when if they come to my house or I go to visit them emm the man who works for a particular show he and his wife used to work with my father in the same newspaper in Afghanistan so I have high contacts with them so when we do sit together what do you talk about so I do have great access to information which obviously feeds into the pieces that I write as a form of journalism and the short story that I end up writing

I trust my professors a lot because emm especially there is one professor I don't know if I should give her name [name deleted] she is she is the translator for Orhan Pamuk

who won the Nobel prize I think this year or the Booker prize, not sure, but emm she she is very good and her form of writing is very similar to mine so when I read her I see a lot of my writing style in her work so a lot of the time I will immediately show her or even before I've written something share my ideas with her and I bounce ideas off her so I trust her judgment a lot

In the two extracts above, again we can see that textually Teri constantly positions herself as an activated social actor. Furthermore, epistemic modality (underlined above), signified by non-hedged, present tense and accentuated by several amplifiers, threads through both extracts, announcing Teri's assertion.

In the first extract above, it is worth noticing that although this social contact that Teri nurtured was enabled (at least in the beginning stage) by her father's professional positioning, Teri fashions herself as an independent social agent engaging in regular knowledge exchanges with a couple who worked for the Persian BBC, as shown in her almost continuous textual representations of 'I' or 'my' in opposition to 'they', 'them', or 'people' (all of which reference this couple). Teri's construction of her rather equally-footed social interactions with these two journalistic professionals comes to a highpoint in 'so when *we* do sit together what do *you* talk about'. This 'we' references Teri and this couple, i.e. the particular participants of these political and journalistic discussions; and this 'You' references the wider, general community of people who are, in one way or another, engaged in journalism. This arrangement of the particular and the wider (see Fairclough, 2003, p. 150) shows Teri's self-perception that she and this couple are situated in the same CoP, though probably she as a novice and they as expert members.

In the second extract above, Teri firstly represents her professor as a highly regarded scholar and translator. Then Teri strongly aligns her own interest, voice,

value, and story-writing practice with those of her professor, thus positioning herself and her professor in the same social group of story writers. Facilitated by her negotiations of such shared memberships, Teri actively seeks out this expert member's thoughts on her own writing or ideas in a fairly free and vigorous manner; and through such social activities Teri accumulates symbolic capital for herself.

So far, I have illustrated how Teri's story writing practices have been significantly facilitated by the rich social capital she negotiated. It can be seen that Teri's story writing practices which are set in various social relations are fairly ideationally- or ideologically-driven, rather than linguistically-focused as Fai's are. There could be two reasons. Firstly, Teri immigrated to Britain at around 10 years' old. Her English proficiency is native-speaker-like, and thus language-related issues might no longer pose as a concern for her story writing practices in English. Secondly, the reason could also be related to Teri's concentration on ideas and raw materials for her faithful recreations of real-life stories. In what follows, I shall illustrate how Teri had also performed the identity of an ideationally sensitive story writer in her think-aloud writing processes.

5.3.3.2 Teri, an ideationally attentive Planning Camp writer

In the present two story-writing tasks, Teri's sensitivity to the ideological materialization of her stories is mainly shown in her attention directed to the *Planning* activities of generating or mapping out the ideational or literary aspects of her stories and her attention to the *Monitoring* activities of supervising her thoughts or what had been written down.

5.3.3.2.1 Teri's *Planning* and *Monitoring* activities

What marks Teri out from the five focal participants is that her *Planning* and *Monitoring* activities demonstrate her very strong awareness of the ideological and literary possibilities for representing her stories precisely the way she had intended. Such writing behaviours, I would argue, respond to Teri's two-year long disciplinary practices in her English Literature and Creative Writing degree course and accordingly the writing habitus she had formed in that particular social circumstance.

Under both story-writing tasks, Teri's proactive writing behaviours are not only embodied in her focused *Planning* on what to write next, but also shown in her ideological and literary intentions underlying her planning of what to write next, as shown in the following examples of Teri's *Planning* activities:

30. so do I want to write about my experiences about when I was a child there do I want to write about how I felt going back or should I write something then that I've been thinking of recently which are political issues

(Teri, Autobiographical writing, 3, Idea-generating of global event)

31. emm, so what why would they look at each other wearily ok because they don't trust each other they are so different than each other but what would they do are noisy when you have all these artists musicians they are going to be rowdy

(Teri, Prompted writing, 183, Idea-generating of local event)

32. oh err an interesting beginning something to draw people in err I want them to realize that it's a memory when I was a child I'm going back to it after so many years so maybe I should just be honest in how yes I'm going to make my the well

it's about me so I'm going to make my narrator really reliable, I hope, ok

(Teri, Autobiographical writing, 10, Goal-setting on literary technique)

33. no I don't I I want to, ok now I want to adopt the author's style emm, maybe describe her in the way that he would describe her emm

(Teri, Prompted writing, 47, Goal-setting on literary technique)

34. the earthquake my fear where I hid where I hid and who helped me and when I realised that the earrings were in fact missing

(Teri, Autobiographical writing, 227, Goal-setting on global event)

35. before we had Cherylle's story I don't want to start with Cherylle's story I want to start with a bit of the author himself then I'm going to give Cherylle's side so the author the narrator tells his own side first own side first then describes a bit from Cherylle's point of view then from Lamar's and then we go back to him mentioning the doom of the relationship but with hope that he is in fact wrong

(Teri, Prompted writing, 20, Goal-setting on global event)

36. yeah well I don't want it to be rather shy I want to be able to think, what I saw

(Teri, Autobiographical writing, 315, Goal-setting on local event)

37. I don't wanna make this too sick I wanna write it as exactly what happens

(Teri, Autobiographical writing, 383, Goal-setting on local event)

38. ok I wanna I wanna speak of a sudden calmness, the calmness after something scary happened that everyone just goes quiet

(Teri, Autobiographical writing, 449, Goal-setting on local event)

The above examples demonstrate that Teri's *Planning* activities are directional and focused whichever the symbolic mediation, autobiographical writing or fictional writing. Such *Planning* activities construct Teri as a self-assured, highly concentrated and experienced story writer, which corresponds to her self-identity fashioned in the in-depth interview as an agentive, assertive, and perceptive story writer.

Example 30 shows that, to generate ideas, Teri did not just employ open questions or general descriptions as exemplified by some of the previous focal participants (see p. 324 and p. 339-340), she also freely questioned herself about several possibilities for the content to follow, which have different ideological implications. For example, childhood experience suggests innocence and the indelbleness on memory; the experience of going back to Afghanistan as a teenager or adult suggests cultural perceptions and self-awareness; and her most recent thoughts on her Afghan home are more politically-oriented. In addition, as shown in Example 31, when Teri fired open questions for idea stimulation, she followed them with immediate, quick-witted ideas.

Examples 32 and 33 particularly demonstrate Teri's deliberation over the intended ideological and discoursal messages, e.g. catchy beginning, reliable narrator, and style of character portrayal.

Examples 34 and 35 show that Teri's global planning on the general projection of content is very structured and purposeful. In particular, Example 35 reveals Teri's planning regarding certain discoursal mediation, i.e. the management of multiple characters and perspectives, through which the story's overall structure was materialized.

Examples 36-38 display Teri's fairly sharp local planning activities which

again reveal her intentions on the ideological and literary representations; e.g. the texture of the first-person narrator (Example 36), the balance between realistic and dramatic representations (Example 37), and the theatrical effect expressed through juxtaposing action scene with stillness (Example 38).

Next, Teri's *Monitoring* activities regulating the stories' content and literary techniques represent her as an experienced, literarily and ideologically sensitive story writer even more explicitly than her *Planning* activities, as shown in the following examples:

39. ok this automatically says that I don't actually remember everything, so how reliable well I'm not saying that I want the memory to be reliable or fact I want the narrator to be reliable and that's why I'm going to honestly say what I don't remember what had been told to me and how this memory has been constructed because everybody knows that eye witness testimonies aren't always true

(Teri, Autobiographical writing, 14, Evaluating content or ideas)

40. the next, that's going too far in the personal description

(Teri, Autobiographical writing, 298, Evaluating content or ideas)

41. ah shall I go into speech I think I should go into a speech because that makes it more of a story, the story so, yeah if I don't go into a speech it's pretty boring to just read, err how a person's memory is put exactly on paper as the story

(Teri, Autobiographical writing, 111, Evaluating literary technique)

42. I don't wanna overly describe how this character felt I just want to see how the author sees the two characters

(Teri, Prompted writing, 115, Evaluating content or ideas)

43. emm no I don't want to talk about the guest list because if this is a male narrator he and he has this sense of I don't care really, he wouldn't be writing about the guest list he doesn't care

(Teri, Prompted writing, 155, Evaluating content or ideas)

Examples 39-41 show that, under the autobiographical task, Teri more than once monitored the balance in her story between the rather expressive, personal, and faithful illustration of the event and the literary and dramatic portrayal of it. Examples 42 and 43 show Teri's concern with controlling the points of view, from which the story unfolded, when juggling with multiple characters and also her concern with maintaining a consistent representation of the texture of the narrator. In addition, throughout Examples 39-43, we can see that some literary and journalistic terms were used, such as 'narrator', 'reliable', 'eye witness testimonies', 'personal description', 'speech', and 'characters', all of which signify Teri's literary knowledge mediating her ideationally and ideologically dynamic story writing processes.

5.4 Summary

To complement Chapter Four's comprehensive and across-the-board quantitative analysis, the qualitative analysis unfolded in this chapter has aimed to be selective, focused, and descriptive, and thus illustrates the connection between the writers' autobiographical and emergent identities from an ideological perspective. With the five selected focal participants, I have described: firstly their language learning and creative writing trajectories, in particular their self-identities positioned in particular CoPs; and secondly their emergent identities depicted through their concrete think-aloud utterances generated in the two story writing tasks.

In reinforcement of the previous chapter, the findings shown in this chapter further challenge the typical Expressivist notion that creative writers generally employ capricious and impulsive writing processes. Stereotypically, creative writing is perceived as allowing for much more self-centredness and randomness than explicitly socially-bound academic or professional writing. Expressivists would see a story creation process (especially that under an autobiographical topic) as the course of fulfilling an individualist realization of ‘authentic’ thoughts and emotions, and downplaying the role of social construction in writing practices. However, as shown in this chapter, across these two different story writing tasks, the five focal participants’ cognitive writing processes distinctively exhibit the L2 creative writers’ socially-mediated writing habituses which are formed in the individuals’ previous writing experiences in specific social situations for certain self-representational purposes. For example, in Derek’s two cognitive story-writing processes, he constantly enacted the emergent identity of a proactive and resourceful Planning Camp writer who took the initiative to plan his story at a variety of local levels. Such a writing habitus was formed in Derek’s previous self-governed, imaginative, and literarily agentic creative writing experiences in his expressions of self-power and initiative-taking; and this habitus was closely associated with Derek’s symbolic capital of practiced knowledge as a published L1 creative writer. For another example, Fai constantly represented himself as a strategic and dutiful Revising Camp writer. He, under both story writing tasks, engaged in purposeful planning activities to a higher extent than any other Revising Camp writer and shows strong commitment to refining the language and content of his stories and a visible identification with some commonly espoused mainstream story writing practices. Such a writing habitus reflects Fai’s awareness of a judgmental and also relatively

orthodox audience and this awareness is possibly mediated by his previous practices of high-stakes L2 story writing for educational accomplishment in his private school context in Malaysia.

The five focal participants possessed similar language proficiency and have all had relatively rich story writing experiences, yet they demonstrate different cognitive writing processes under the present two story writing tasks. Thus, in reinforcement of the quantitative data analysis chapter, this chapter also further challenges the traditional Cognitivist view that features of the cognitive writing processes are primarily related to the L2 writers' language proficiency or writing expertise. The qualitative discussions of this chapter illustrate that these five focal participants exhibit distinctive writing habitus across their two differently-conditioned story writing processes and such writing habitus are shown as mediated by the L2 creative writers' previous story-writing practices for particular self-fulfilment purposes in specific social circumstances.

CHAPTER SIX: CONCLUSIONS AND IMPLICATIONS

6.1 Introduction

In this final chapter, I will firstly briefly review the objectives of this research and the findings and conclusions emerging in Chapters Four and Five. Secondly, I will discuss how the present research may have made some contribution to two fields of L2 studies, i.e. L2 creative writing research and L2 writer identity research. Thirdly, I will reflect on the data-collection and data-analysis methods employed by the present research and then give my thoughts on both the strengths and limitations regarding these two facets of methodology. Finally, I will discuss potential future directions suggested by the findings of the present research.

6.2 The findings

Let us first review the three research questions. This research investigates a) the fifteen L2 creative writers' autobiographical identities negotiated in retrospective accounts of their life histories, b) their task-situated emergent identities constructed in their cognitive writing processes, and c) the interrelationship between these two types of identities. In Chapters Four and Five, I have respectively conducted two parallel data analyses: the quantitative data coding targeting the entire fifteen L2 creative writers, and the qualitative discussion concentrating on five selected focal participants. I believe these two chapters both embody the sociocognitive perspective the present research embraces, i.e. the assumption that L2 creative writers' cognitive writing activities demonstrated throughout their accomplishment of a present

creative writing activity (i.e. their task-situated emergent identities) are mediated by the writers' previous participation in multiple discourses and social worlds up to the moment of writing (i.e. their autobiographical identities formed throughout their life histories). I also hope that by this point the reader has seen how I have intended the present research to be an organic integration of two fields of L2 studies—the often socioculturalist L2 identity studies, and the often cognitivist process-oriented L2 writing research.

Regarding the quantitative coding, first of all, I-statement analysis was used to uncover the fifteen L2 creative writers' discursive movements of self-positioning when recounting their linguistic, literacy, educational, and professional experiences; and secondly, think-aloud protocol analysis was employed to record the writers' online cognitive writing activities in the present two story-writing tasks. Based on such quantitative analysis, I have found a discernible pattern in the category-by-category comparison of (what I have termed) the 'Planning Camp' and the 'Revising Camp's' I-statement coding results (for explanations of these two Camps, see section 4.2.2). I concluded that, to fashion their autobiographical identities, the Planning Camp writers employ more assertive, socially constituted, and self-assured I-statement approaches, whilst the Revising Camp writers employ more implicit, expressive, idiosyncratic, and self-critical I-statement approaches. In addition, such discursive tendencies for their autobiographical selves are also connected with how the Planning Camp and the Revising Camp react to changes made to the symbolic mediations (autobiographical or fictional) embedded in the immediate task context. The Planning Camp writers, when asked to create a partially pre-determined fictional story, decisively and conclusively accentuate their emergent identities as proactive and spontaneous creative writers and distance themselves from the projection of

retroactive, evaluative, and meticulous writers even further; in contrast, the Revising Camp writers exhibit a less definite image of the task influence exercised on their emergent identities. The quantitative data analysis carried out in Chapter Four backs the sociocognitive perspective that ‘the here-and-now is an improvisational achievement, but it does not stand alone: it is socially structured’ (Prior, 2006, p. 56). That is to say, the L2 creative writers’ cognitive activities enacted in their present story-writing processes are mediated by the writers’ socioculturally formed evaluative lens through which they interpret and perform the current literacy activities.

However, it is the qualitative examination of the five focal participants’ concrete interview comments and their specific think-aloud utterances which demonstrates that each L2 creative writer has a distinctive ‘personality’ (Fairclough, 2003, p. 160). Firstly, this ‘personality’ is autobiographical and socioculturally sedimented. It entails an individual perspective and perception held by the L2 creative writer regarding how significantly his/her language and creative writing practices figure in his/her identity negotiations and social interactions in different situations and contexts. Secondly, this ‘personality’ is also emergent and locally situated. It is revealed throughout the L2 creative writer’s cognitive writing processes: his/her idiosyncratic ongoing struggle to choose among multiple possibilities for self-representation; his/her improvisational applications of knowledge and resources; and his/her decision-making moments. Perceptible connections are discovered between these two types of ‘personalities’ regarding each focal participant, thus further reinforcing the sociocognitive perspective indicated by the previous quantitative analysis.

The above quantitative and qualitative findings suggest certain directions for

theory development in L2 creative writing research as well as in L2 writer identity research. Firstly, regarding L2 creative writing research, we need to improve our understandings of a) how and why L2 individuals perform creative writing in a particular social situation at a given moment and in a particular language, and b) how creative writing is employed by L2 individuals, in particular by ESL or even EFL speakers, not only for language or literacy acquisition purposes but also as a self-empowering tool to achieve particular social positioning. Secondly, concerning L2 writer identity research, more research needs to be done regarding this micro and dynamic view of writer identity which resides in the *movements* of the writers' emerging *thoughts* situated in and mediated by an immediate creative writing context. In the following section, I will elaborate on these two points.

6.3 Implications for L2 creative writing research and L2 writer identity research

6.3.1 Implications for L2 creative writing research

Firstly, regarding creative writing studies and projects conducted in EFL and ESL contexts, a pedagogical focus is often evident, such as motivating L2 students to write for authentic and aesthetic purposes, and ultimately to promote language learning, writing development, or classroom cohesiveness (in the Literature Review I mentioned a collection of such work see p. 12-13). At the moment of writing this final chapter, out of curiosity, I typed in 'L2 creative writing' in Google, which has turned up several powerful arguments for and illustrations of how L2 creative writing allows students to play with the language and develop a writerly identity (two particularly noteworthy ones are: Maley, 2009; Creative Writing, no date

given). Investigating the pedagogical possibilities offered by creative writing is certainly worthwhile for the various audiences of L2 teacher practitioners and educators. However, the findings of the present research targeting fifteen practiced L2 creative writers who simultaneously are ESL speakers suggest that directions in L2 creative writing research can be extended and developed. L2 creative writing research might delve beneath the students' manifestations of language or writing developments and innovations or displays of positive emotional states or individualistic perspectives (as what tends to be heightened by the Expressivists, see p. 16-17 of the Literature Review) and investigate the underlying identity issues behind such linguistic, literacy, and emotional manifestations. By doing so, L2 teacher researchers could develop an increasing understanding of students' L2 creative writing practices so as to create and support the writing contexts which are likely to foster the students' meaningful L2 practices.

For example, the five focal participants' demonstration of distinctive 'personalities' throughout their cognitive performances under the present two story-writing tasks particularly supports the socioculturalist claim that 'students may be engaged in the same task, but they may not necessarily be engaged in the same activity or dwelling in one context' (Maguire and Graves, 2001, p. 589). The five focal participants, as shown in their problem-solving and decision-making moments, employed different and self-indicative mediational means, be it linguistic (e.g. Maggie and Fai's exertion on literary phrasing, see sections 5.3.1.3.2 and 5.3.2.3.1), discoursal (e.g. Derek and Teri's deployments of specific literary knowledge, see sections 5.3.1.3.1 and 5.3.3.2.1), or ideational (e.g. Teri's ideological concern with her autobiographical story on Afghanistan). In particular, the five focal participants' personalities are revealed in how they engaged in 'dialogues' (Bakhtin, 1981, 1986)

with existent ideologies and discourses, e.g. Maggie's re-accentuation of the ideology underlying Henry James's *The Ambassadors* in her prompted writing (see p. 329-330) and her reference to 'beatnik' in her autobiographical writing (see p. 323), and Derek's recontextualization of 'stream of consciousness' in his autobiographical writing (see p. 322-323). The five L2 creative writers' personalities are also revealed in how they align themselves with particular story writing values, e.g. Fai's commitment to particular mainstream story writing practice (see section 5.3.2.3.1) and Seng's identification with the values of expressive and personal style of writing (see section 5.3.2.3.2). The above findings indicate that the L2 creative writers' enactments and deployments of particular mediational means for self-representations in a particular context are closely associated with their previous cultural-linguistic experiences.

Language is commonly seen by L2 sociolinguists as 'playing the central role in both interpreting and proclaiming identity' (Joseph, 2004, cited in Omoniyi and White, 2006, p. 2). Similarly, L2 (or even L3) creative writing practices could also play a central role in proclaiming identity for the L2 (or L3) individuals who 'invest' in such literacy practices and play a central role in interpreting identity for the interested and empathetic audience, including those L2 teacher practitioners who introduce creative writing activities to their classrooms. Examination of the five focal participants also shows evidence of creative writing practices being an important medium through which the L2 writers' various identities intersect (e.g. Derek's identity as an EFL teacher, a published L1 story writer, a keen literature reader, and an advanced ESL speaker). Thus, it might be enlightening if L2 creative writing were not only treated primarily as a language or writing activity, but also as a social practice of achieving 'ontological security' (Block, 2006a, p. 35) among one's

multiple identities and positioning in an intricate web of social relations.

In future ESL/EFL creative writing research some productive questions which might be asked are: why an L2 creative writer uses certain vocabulary, takes on a particular discourse, adopts specific ideology, or exhibits certain writing procedures in the creation process, in short, what his/her 'voice' is (also referred to as 'emergent identity'); in addition what intentions such a 'voice' serves in the writer's constant reformulations of his/her positioning in particular contexts.

However, my above discussion does not suggest that such socioculturally sensitive creative writing research is rare, although it is quite scarce in EFL/ESL contexts. Previously in the Literature Review, I mentioned a body of creative writing studies which indeed approach creative writing practices as meaningful social actions and situated activities (see section 2.1). However, such studies, embracing a sociohistorical or/and a poststructuralist perspective, often target distinctive social groups: socially marginalized native English-speaking writers, published native English-speaking writers (e.g. Clark and Ivanič, 1997, Chapter 4 and 5), published immigrant L2 writers from particular sociohistorical periods (e.g. Pavlenko and Lantolf, 2000; Pavlenko, 2003; Ros i Sole', 2004) or immigrant children living and studying in an English-speaking context (e.g. Maguire and Graves, 2001; Yi, 2007, 2010). I would hope that as a supplement to the above sociocultural array of creative writing research, the present research provides a somewhat novel perspective on investigating L2 creative literacy practices. Firstly, the present research shifts attention to contemporary and relatively mainstream ESL speakers/writers who may be more representative of non-native-English-speaking students studying in universities in the UK than the targets of previous research. Secondly, the present research shifts attention to the L2 creative writers' cognitive writing processes in

contrast to the usual focus on the writers' sociocultural interactions and creative literacy products. This leads to my next section on the contribution this present research might offer to L2 writer identity research.

6.3.2 Implications for L2 writer identity research

Findings from the present research indicate that L2 creative writers' cognitive writing processes speak palpably of their emergent identities (referred to as 'writer voice' from now on). This is an area which has not been sufficiently looked into in L2 writer identity studies, perhaps due to their predominantly sociocultural orientations or their tendencies for searching for writer voice in texts (see section 2.5.3.2.1). The present research strengthens my hypothesis that writer's voice is not simply a product, a static mark left in written texts for linguists, literature scholars or historians to scrutinize; rather, writer's voice permeates through everything involved in creating a piece of work, an important part of which is the dynamic writing process.

My perusal of existing L2 writer identity studies sometimes made me sense a hidden fear among their authors that examination of the cognitive behaviours of L2 writers might negatively affect the sociocultural or poststructuralist agenda of the research. Previously in the Literature Review, I pointed out that the Cognitivist *process* approach has undergone vehement criticism from some L2 writing scholars for its excessive concern with psychological matters and for exerting a normative influence in investigating writing issues (see p. 16-18). The present study shows that examining the L2 writers' cognitive writing activities does not automatically turn L2 writing research into a mentalistic study, oblivious to the notion of writing as a social

act. In fact, what matters is what role such psychological investigation plays in interpreting the particular L2 writing phenomenon under study.

Through examining L2 writers' 'voices' embodied in their cognitive writing processes, L2 writer identity research has the potential of facilitating a) L2 teacher practitioners' implementation of L2 creative writing activities in the classroom and b) various audiences' understanding of L2 creative writers as a social group.

In the L2 classroom, insights gained from investigating L2 creative writers' cognitive writing processes could increase L2 teachers' critical insight into the task procedures of particular creative writing activities in their classrooms. For example, it is not uncommon to see classroom-based L2 creative writing projects in which teachers/researchers adopt a *process* approach, e.g. brainstorming session, recursive writing and group revising activities, in an effort to build a cohesive classroom atmosphere and navigate students' creative writing processes (e.g. Elgar, 2002; Ensslin, 2006). In relation to such L2 creative writing projects, findings of the present research suggest two issues.

Firstly, as the present study has shown, L2 creative writers have distinctive 'voices' enacted in their cognitive writing processes: some demonstrating proactive and relatively focused and structured writing behaviours (the Planning Camp), and some demonstrating retroactive tendencies (the Revising Camp) or highly spontaneous writing behaviours (the Composing Camp). Such different strands of 'voices' are shown as relating to the L2 creative writers' self-identities formed through their previous sociocultural experiences. Therefore, an emergent issue is that L2 teachers/writing instructors might reflect on the manner in which they regulate the classroom creative writing processes, bearing in mind that there is no universal or model/expert creative writing process, but an array of different writing processes

speaking distinctive ‘voices’. Secondly, in the present research, the Planning Camp and Revising Camp tuned their ‘voices’ differently in reaction to the changing of tasks from the autobiographical writing to the story-continuation writing. This further highlights the issue that when L2 teachers implement a particular creative writing activity (e.g. story writing or poetry writing) in the classroom, they need to expect and acknowledge different creation processes and thus self-representational measures exhibited by the students, e.g. engagement in structured planning or improvisation.

Outside the classroom context, a further implication for L2 writer identity research is that examining the cognitive writing processes of individual L2 creative writers can promote various audiences’ (not limited to L2 scholars’) understanding of the activity-*situated* ‘stream of consciousness’ of this particular social group. The broad community of L2 creative writers, whether amateur or professional writers, poets or diary writers, published writers of literature or fanfiction writers, has not been sufficiently studied as a legitimate and meaningful CoP. Thus, compared to the macro community of ESL/EFL speakers, or various academic discourse communities, the social group of L2 creative writers, as I perceive, remains veiled by a stereotypically romantic perception held by the general public.

6.4 Reflection on methodology

6.4.1 Data-collection methods

6.4.1.1 In-depth interview and think-aloud writing sessions

The present research is exploratory, investigating the self-identities of a relatively under-studied social group, i.e. L2 creative writers who have previously invested in forms of creative writing in particular contexts. I was able to find very little *L2 creative writing* research investigating identity issues to inform my study and during the initial stages of conceptualizing my data collection methods, I was torn between two objectives. Firstly, I intended to investigate L2 creative writers as social agents; and therefore I wanted to have an emic view of the L2 creative writers' life histories and self-positioning in various communities. Thus, the concept of 'autobiographical identities' was the epistemological stance I adopted toward interpreting the L2 creative writers' self-recounts of their linguistic, literacy, educational, and professional experiences; and the concept of 'emergent identities' was the epistemological stance I adopted towards interpreting the L2 creative writers' online cognitive writing processes. Regarding the second objective, I also wanted to reduce the possibility of falling into the pitfall of anecdotal story-telling and relying on the evidence of only a few individual cases of L2 creative writers on which to predicate the analysis and generalizations of the connection between writers' autobiographical and emergent identities.

Hence, after balancing the above two objectives, i.e. between the depth and the scope of the investigation, and also after experiencing the practical exigencies of

participant recruitment, I settled on a total of fifteen participants. Out of practical concerns (i.e. data analysis load, scope of my PhD research), with each of the fifteen participants, I conducted only one in-depth interview and implemented two think-aloud story writing sessions with definitive time-limits, topic definitions, and my constant presence. Such conditions might be deemed ‘unnatural’ by some readers, but I perceive them as necessary. As the investigation of the connection between the L2 creative writers’ autobiographical identities and their emergent identities, enacted in their cognitive writing processes, is an unprecedented one (at least to my knowledge), I considered it essential to investigate trends among the fifteen participants through making across-the-board comparisons. Thus longitudinal interview studies or think-aloud verbalizations conducted in the L2 creative writers’ natural writing situations were not taken.

6.4.1.2 Limitations

As mentioned above, the present research did not investigate the L2 creative writers’ sociocultural experiences in a longitudinal manner, neither did it examine their cognitive writing behaviours in their self-perceived natural, socially meaningful circumstances. Thus, the identity-centred relational stance and ontology represented in understanding the writers’ autobiographical and emergent identities through an emic view is, to a certain extent, limited. However, these limitations in data collection are, I believe, visibly compensated by the strength of data analysis this present research has demonstrated.

Secondly, the recruitment of participants does not strictly conform to criteria sampling; the fifteen participants were recruited under two major criteria: a) they are

advanced ESL speakers, and b) they have reasonable experiences of particular forms of creative writing. My reason for not employing strict criteria sampling is twofold: a) L2 creative writers, as social agents, naturally bring with them diverse sociocultural experiences and identities; and b) the present study, with its exploratory nature and embracement of an identity-centred relational method rather than looking for definite cause-effect relationships (see the Positivist-Relativist debate in section 2.6), welcomes the possibilities of having L2 creative writers coming from diverse sociocultural and educational backgrounds, and of different ages—as young as 18 and as old as 30. However, such a data sampling decision limits the possibility of examining how the L2 creative writers, in a particular shared context, display different behaviours of self-positioning and reconciliation of multiple social identities.

Thirdly, again, concerning the issue of balancing the size of the participant pool with the depth and length of investigation undertaken with each participant, one limitation lies in the extent of the triangulation of data collection techniques. First of all, regarding the think-aloud writing processes, other than audio-recording the think-aloud verbalization, I also employed a key-stroke logging tool Inputlog (see section 3.2.3.4.3) which automatically generates the keystroke logging files, displaying, in a linear order, all the actions of keystrokes, mouse movements, and pauses. I also conducted pre- and post-interviews before each think-aloud writing sessions (see sections 3.2.3.2 and 3.2.3.3). Such triangulation methods, though not evidently shown in the data analysis results of the present research, have importantly facilitated my interpretation and analysis of the think-aloud protocols. Next, regarding each in-depth interview, I explored the individual's life histories in relative detail regarding his/her literacy, language, education, and profession experiences in a

relatively flexible manner without exerting strong prescriptive control on the flow of the interview. I wanted to listen to the L2 creative writer's life stories. However, given the load of data analysis, namely, a large amount of accurate verbatim transcriptions and the necessity that all the data analysis must be done manually so as to achieve a consistently hermeneutic and 'accurate' explanatory model of the identities, one limitation lies in that it is not possible for me to conduct any triangulation of the data collection methods investigating the participants' autobiographical identities, such as 'member checks' (i.e. it was problematic to maintain contact with participants because by the time I had finished all the transcription, many of them had already finished their studies and left UK).

6.5. Data-analysis methods: hermeneutic analysis of L2 creative writers' identities

At the end of Chapter Four and Five, I discussed the present research's combination of quantitative and qualitative data analysis methods. In what follows, I will give my thoughts on the powerful roles I-statement analysis and think-aloud protocol analysis have respectively played in quantitatively teasing out the informants' self-positioning moves in speech and their mental activities while writing.

6.5.1 Reflections on I-statement analysis and think-aloud protocol analysis

Regarding both the quantitative analysis targeting the fifteen L2 creative writers and the qualitative analysis focusing on the five focal participants, I adopted a hermeneutic, explanatory, and inductive model revealing the identities of individual

writers, rather than seeking for pre-existing, deterministic, ‘underlying systems of abstract representations’ (Roebuck, 2000). Such a decision was made based on the present research’s perception of each participant as a unique human with a complicated yet essential sociocultural experience. The present research’s hermeneutic and explanatory model of analysis is particularly demonstrated in the I-statement analysis and think-aloud protocol analysis. The development of these two coding systems progressed simultaneously with my examination of the data. Such hermeneutic data analysis processes crucially rely on the researcher’s own conceptualization and interpretation of how identities—which are results of the interrelationship between social influence and the writer’s self-consciousness—are constructed in the L2 creative writers’ verbalizations (interview or think-aloud). The two coding systems were developed based on my own recursive and repetitive interpretations and examinations of the interview transcripts and the think-aloud protocols over a relatively long period of time. However, I believe the effort has proved worthwhile.

Firstly, I-statement analysis proves to be a particularly powerful discourse analysis method which attends to the individuals’ discursive constructions of socioculturally situated identities in their vivid, retrospective accounts of life experiences. In addition, it has also enabled me to make comparisons across the entire fifteen participants.

Secondly, think-aloud protocol analysis, one key data analysis method innovatively employed for the present research’s purpose, provides a robust, voice-centred relational method of interpreting L2 creative writers’ cognitive writing activities. Think-aloud protocol is generally perceived as a key influential data collection method in Cognitivist research. Meanwhile, ‘identity’ is naturally seen as

a sociocultural, sociopolitical concept. The present research shows powerful evidence that these two entities, which seem to come from different theoretical domains and research paradigms, can be organically integrated.

6.5.2 Limitations

In the last section, I gave my rationale behind the necessity to analyse the data entirely manually in the situation of this research. Thus, one limitation is that inevitably the data analysis processes are subjective to a certain degree; nevertheless, I have taken counter measures to ensure the consistency and authenticity of how my coding has reflected my theoretical conceptualization regarding ‘identities’ (e.g. recursive coding and inductive analysis, multiple coding of the entire data conducted by myself, coding of randomly selected samples performed by another person specializing in Applied Linguistics). Another limitation is that the data analysis processes have taken a considerable amount of time, which might have been sacrificed at the expense of triangulating the data collection methods investigating the fifteen L2 creative writers’ autobiographical identities.

6.6 Future directions suggested by the findings of the present research

Firstly, the present research findings indicate that L2 creative writers’ ‘voices’ enacted in a present task are rooted in their life histories of identity negotiations and social interactions in particular contexts. Future L2 creative writing research could, to a higher degree, adopt an emic stance to study the L2 individuals’ sociocultural lives. Longitudinal interview studies of the L2 creative writers’ on-going

transformations of self-positioning in broad and intimate social contexts are required. In addition, investigations into writers' autobiographical identities could also be prompted through researchers' direct observations of the L2 creative writers' participation in particular CoP(s), virtual or physical.

Secondly, in the present research, using think-aloud writing to capture the L2 creative writers' emergent, highly situated and on-going enactments of specific 'voices' provides powerful examples of taking 'voice' as an epistemological stance from which to observe L2 creative writers' improvisational applications of various spheres of knowledge throughout the cognitive writing process. Future research may also examine L2 creative writers' think-aloud writing processes in the socially meaningful contexts in which the writers find themselves.

A third future research direction might be to study the L2 creative writers' self-positioning in a specifically shared CoP (e.g. a CoP like participant Maggie's creative writing interest group) where each of its members brings with him/her a unique array of social identities. How each member embarks and proceeds upon a distinctive trajectory in negotiating his/her positioning in this CoP in particular situations will be worth looking into.

Finally, the L2 creative writers' cognitive writing processes and their literary products could both be examined to tease out and characterise the writers' 'voices'.

6.7 Final remark

A significant ultimate objective of research in the present area may be to search for L2 creative writers' autobiographical identities and their emergent identities through two channels each. L2 creative writers' autobiographical identities could be

investigated through listening to writers' self-constructed recounts of their sociocultural lives in particular CoPs or through researchers' first-hand observation of the writers' knowledge practices and positioning in these CoPs. Writers' locally-enacted emergent identities could be investigated through examining both their writing processes and their creative texts. I have full confidence that investigations into the rich range of identities, cognitive activities and literary texts associated with creative writing will develop our currently fairly weak understanding of the relationship between why and how creative writers write in particular social circumstances.

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Appendix A: Question list for the in-depth interview

Demographic background

1. How old are you? 20-30, 30-40, or above 40?
2. What's your nationality and L1?
3. How long have you stayed in the UK? How long have you studied in the UK?

Educational experience

1. What education degree are you studying for now? Could you describe your course to me?
2. What did you study previously, and where did you study for it? Could you describe your previous course to me?

Professional experience

1. Apart from study, did you (or do you) have any full-time or part-time job?
2. If so, what did you do and for how long? Could you describe your job experience to me?

Language-related experience

1. Other than your L1(s) and English, do you speak any other language? If so, for what reason? How proficient are you?
2. When did you begin to study English? In which countries have you studied

English?

3. How would you assess your English proficiency compared to other international students around you? What's your IELTS overall score (if any)? What is your IELTS writing score?
4. Is learning English of personal importance to you, especially for your future career (to get a good job)? In what way?

Writing experiences

About writing in your L1

1. What kinds of writing have you done in your L1, as far as you can remember? For example, what kinds of L1 writing did you often do in primary school, in secondary school, and in university respectively?
2. Generally speaking, what do you think are your **strengths** and **weaknesses** when writing in your L1? And what are your feelings about writing in your L1 in general, e.g. boring, creative/challenging?
3. How much effort did you put in practicing your L1 writing, can you give me a few examples? What were your readers' responses (e.g. teachers' feedback) to your L1 writing like? How do you feel about their views?
4. Do you think you are a good writer in your mother tongue?

About Writing in English:

1. When did you first start writing in English? For example, what kinds of L2 writing activities did you often do in primary school (if this applicable), in secondary school, and in university respectively?
2. Among the types of English writing you have just mentioned, which do you most frequently do now?
3. As you are currently studying in the UK, does academic writing take a large proportion in your total amount of English writing? Could you describe your writing assignments for your current course to me? How much time do you usually spend on one assignment? What's your typical writing process like?
4. In your opinion, how much effort have you made in improving your L2 writing skills (very much, average, not so much, none at all)? Can you give me a few examples? How would you rate your own L2 writing performance?
5. How difficult it is for you to write something for **academic purposes** in English? Where do the main difficulties lie? On the other hand, what do you think are your **strengths** when writing for academic purposes in English?
6. What are your readers' (such as teachers') responses to your L2 academic writing and other types of L2 writing like? How do you feel about their views?
7. Generally speaking, what are your feelings about writing in English? And do you think you are a good writer in English?

Reading experience

1. How often do you read literature (stories, poems, drama etc.) in your L1? How much time do you spend on it approximately? What types of L1 literature do you read most often? What're your favourite topic and genre, why is that?
2. How often do you read literature in English? How much time do you spend on it approximately? If the interviewee mentions **reading literary work in English**, then could you tell me for what purposes (course work or for leisure)? Do you have any favourite topic, style or writer?

Creative writing experience

1. What're your **experiences** of L1 and L2 creative writing like? When and how did they start? Have you ever received any training in creative writing or read relevant instruction books yourself? Were you ever a member of any creative-writing interest group? Have you ever published any work of yours (especially in L2)? If not, would you like to try?
2. Do you practice creative writing in your L1 regularly? Why? Does L1 creative writing bring you pleasure or satisfaction, or do you write for any other purpose?
3. Do you practice creative writing in your L2 regularly? Why? Does L2 creative writing bring you pleasure or satisfaction? Or do you write for any other purpose?
4. Compared with academic writing, what do you think is special or essential to a piece of satisfying creative writing work, with an eye to your own experience?

5. What do you think are your main **strengths** and **weaknesses** as a creative writer?

What's the challenge of doing creative writing in your L1 or English?

6. When you were doing a piece of creative writing in your L1 or L2, did you consider showing your work to others afterwards? Did you ever let others read your work? Have you ever received any feedback? Or did you just write for yourself and keep it to yourself?

7. Do you often have new ideas for stories? If so, do you usually carry out your thoughts? Do you enjoy this process?

8. Usually, where do you get your best ideas for your stories?

9. Do you think creative writing in English helps you learn the English language? If so, can you describe how it helps?

10. Can you compare doing creative writing in your L1 with that in your L2? Which language do you most often write in now? Also, is there any difference for you between doing English creative writing in your home country previously and now in the UK (if applicable)?

11. Do you think you would carry on creative writing in English in the future, would it contradict or help with your professional or life goals?

Study and social life in the UK.

Now I would like to know more about your life in the UK:

1. Could you tell me about your life at Warwick University, both inside and outside class? E.g. what do you do everyday? How often do you go to class? A bit about

your classmates, e.g. their nationality and your interactions with them; also a bit about your interactions with the teachers?

2. What do you do for fun or to relax here in the UK? Do you travel, or go to pubs/cinemas/night clubs here in the UK? Do you enjoy the experience? Do you watch English/American TV or films? Have you ever done a part-time job here in the UK?
3. Do you usually have the chance to communicate with people from other cultures? Could you please give me a few examples? How do you think of this experience?
4. Are you aware of the different cultural, societal norms here in the UK compared with your home country? Or do you feel any difference communicating with the British people compared with people from your home country? In what way? Can you give me an example? How do you cope with the different culture here in the UK?

Appendix B: The prompt provided as the story's beginning in the prompted story-continuation task—an extract drawn from William Boyd's *Love Hurts* (2008, p.157-168)

Love Hurts

10 August 1973

It was sometime in the hot freedom of July that I introduced Cherylle to Lamar. I think it was at my delayed welcoming party that AOD were throwing. Cherylle was an out-of-work actress who rented the apartment below mine with two other girls. Quite spontaneously I had decided to invite one of them along – I had as yet made no friends since arriving here from England and felt I needed an ally of sorts at this gathering of off-duty American executives and their brittle, frosted wives. Cherylle was the only girl at home when I knocked on the apartment door. Such are the tricks time plays. She is marrying Lamar tomorrow.

Cherylle: tall, bony, a shock of wild blonde hair. Twenty-five years old? Typically Californian flawless skin. I find her an oddly attractive girl without really being able to say why – a product of the curious vectors of a face: the arc of an eyebrow, the prominence of a cheekbone. There is a simmering feral gleam in her gaze, a sense of coiled ticking energy within her which only truly strikes you on a third or fourth meeting.

Lamar, however, claims he spotted it instantly and it was this he found irresistibly attractive. I should say that Lamar has since become my closest friend out here on the coast. Looking back

WILLIAM BOYD

through my diary I see I first described him as 'a characteristically butch American businessman. Late thirties, handsome, tanned and stocky. Tough as a hill. Self-confidence surrounds him like a force field. The youngest vice-president in the company, responsible for sales and marketing. They say AOD will be his before the decade's out.' Now that I know him I would say that this is only partially true. Lamar still exudes this brash ease but it's something of a façade. He is no typical VP; he works hard at his job because that is all his background and education have trained him to do. He has his idiosyncracies and I find him both stimulating and sad.

For example the fact that I write – albeit commercially – for a living has prompted him to attack the cultural lacunae in his life with the same vigour he chases after contracts. He sees me as some sort of intellectual guru, a source to be tapped and exploited. Quite early on in our friendship he suggested we read through Shakespeare together 'because they say he's the best'. To feed this new enthusiasm I gave him reading lists and drew up programmes for his educational self-improvement. He proved to be a sensitive and intelligent student, surprisingly perceptive. He would question me so endlessly I felt exhausted, victim of some nightmare seminar, dizzy from the rapacity with which he plundered my brain.

His friendship with Cherylle did not affect the growth of our own. Indeed the three of us often went out together. And as the two of them became swiftly more infatuated my presence paradoxically seemed all the more essential. I became the talisman of their affair, as if they needed the constant reassuring presence of the catalyst that had started the reaction off.

I have, however, tried to talk to Lamar about the wisdom of this wedding – gently counselled delay. Cherylle is an incan-

LOVE HURTS

descent but mercurial character, wayward, and I suspect, deeply uncertain of herself. But Lamar will not listen. He is in love, he insists, wholly in love for the first time in his life.

Appendix C: The task for the participants' think-aloud training

Write a 150-word reference letter for your friend to work with foreign teenagers. Describe his or her character and why you recommend him or her. You have 15 minutes to do this task. Please use this task as a chance to practice think-aloud writing. What you write here will not be analysed or evaluated.

Appendix D: Sample of coded I-statement data—portions of coded I-statements
uttered by Teri

Below, within (brackets) there are the adjacent clauses which are provided to illustrate the contexts; within <pointed brackets> there are my explanations which are provided to fill in the ellipses in the I-statements. In addition, in each I-statement, the underlined words are the clues upon which the categorizations of the I-statements are based.

Writing

Actions and Experiences

1. I'd written it for a course work
2. and when I read it (one of the main editors heard it and she contacted me asking whether she could publish it in a book that she was doing)
3. I haven't written anything substantial in Farsi or Russian

Passive

1. so I was invited to a reading for Five Leaves
2. (but once again I haven't done that <memorizing poetry>) since I'm no longer forced to do it
3. where being encouraged to write a fantastical story (and I wrote about a vampire)

States

1. (I had a short story published) when I was in college
2. (and it concentrated on the recent experiences) that I had
3. simply because I was quite young (when I lived in those countries)

Affordances and Relations

1. and in fact I know people here who are Russian
2. honestly, I had a month <to write this story>
3. but I never had the advantage of being taught different creative styles

Abilities, Successes and Achievements

1. I had a short story published (when I was in college)
2. (but emm I think) I have managed to make up for that <built up her literature knowledge>
(now that I've come to Uni)
3. I have learned a lot of different styles

Constraints, Limitations and Problems

1. because I wasn't well read in comparison to other students <Teri meant she didn't read as much as the other students had done>
2. I had grammatical more than anything grammatical mistakes to be pointed at, more than

anything

3. (before I felt) I could never write anything bad about the person (I'm interviewing)

Obligations, Self-regulations, and Requisite

1. in Russian yes for literature I used to have to <do academic writing>
2. (so I realised that) I don't always have to write about facts
3. I don't always have to tell my history

Desire and Intentions

1. because the audience are English speakers that I want to reach
2. but emm I didn't want to <send it off to local newspapers> (because I thought it was a personal piece)
3. I'm hoping (there will be a piece that tries to deal with those emotions)

Cognition

1. I realized the 3 <stories> cannot exist without each other (so they will have to be mixed together)
2. (but the creative flow is a mixture of the three countries) I wouldn't say it's just English and England
3. sometimes I forget my short story was published

Feelings and Affect

1. (and he's the one who encouraged me to start looking at writing as something serious)
because I was enjoying it
2. I didn't have any faith in myself (to see if I'm good enough though)
3. (I didn't write in Farsi) because it was my mother tongue but I didn't quite relate to it
anymore

Language

Actions and Experiences

1. because I lived there <in Russia> as well
2. when I came to England in school <that's when Teri first started to learn English>
3. and Hindi I have learned (because of cultural similarities)

Passive

1. so I was dropped into school (and people were speaking to me)
2. so I was never taught the basics <grammar> that normal kids in here are taught
3. and if I m forced (I can speak a bit <of German>)

States

1. so emm I was born in Afghanistan

2. (and lived there) until I was 4 years' old
3. I was eleven <when she first came to England to school>

Affordances and Relations

1. and then I had extra classes after school
2. and during lunch I had a special assistant coming in and teaching me the English language as a subject

Abilities, Successes and Achievements

1. I speak Russian and Hindi <other than English and Farsi>
2. in Russian I'm fluent
3. (I guess) by then because I had learned the techniques of learning a language

Constraints, Limitations and Problems

1. (because there are words that I say) but I don't pronounce them in the English way
2. but I don't know its say it well
3. (I think) I do still make mistakes

Obligations, Self-regulations, and Requisite

1. but I had to go from class to class (and eventually it <English> started sinking in)

2. (and then when I went to Russia) I had to learn Russian

Cognition

1. I guess (by then because I had learned the techniques of learning a language)
2. I think (I do still make <grammatical> mistakes)

Feelings and Affect

1. I'm embarrassed to admit it <that she still made grammatical mistakes>
2. but I'm quite embarrassed (because since high school I didn't touch the subject <German> again)

Education

Actions and Experiences

1. but for GCSE I did Math Science English
2. I did Latin
3. I did Art emm German and French
4. and now I'm doing my degree in England

Cognition

1. (and what's the other <disciplinary> subject), how strange I managed to forget it

Profession

Actions and Experiences

1. and I've worked on a documentary in between high school and college
2. emm I did the documentary with a girl (who was doing her emm who was doing her degree at the time at broadcasting)

States

1. it was when I was in high school
2. but I was more of a researcher (it was nothing major)
3. because I'm not from this country <so that Teri was asked to join this documentary project about immigrants living in the UK>

Abilities, Successes and Achievements

1. I worked for the BBC for a little while

Obligations, Self-regulations, and Requisite

1. that I have to have a job that pays

2. and because of my background my culture I have a family to look after my parents

3. I have responsibilities

Desire and Intentions

1. and I'm planning to work there <in London> (and probably buy my house there)

2. and probably <I'm planning to> buy my house there

3. (I knew) I wanted to do that too <to be a political journalist>

Cognition

1. (and because of him <her father> and the way he expressed himself) I knew (I wanted to do that too)

Feelings and Affect

1. I say it with such a confidence <that she would be a professional creative writer>

Reading

Actions and Experiences

1. I read the Economist

2. and I read the Times

3. but very little Chaucer Chaucer I touched it only because of my course

Passive

1. (now I feel) I have been introduced to it <literary knowledge>

States

1. (I was reading it <the Golden Key series>) when I was eleven
2. (Fyodor Dostoevsky I have read in Russian to begin with) when I was in Russia

Affordances and Relations

1. (and you can see) I have a lot of books on the history of Afghanistan and of war and politics
2. I do have a suggested reading list for Shakespeare

Abilities, Successes and Achievements

1. I have covered Europe <literature> pretty much
2. because now I have the literary background (which I felt I was lacking in all these years)

Constraints, Limitations and Problems

1. (because now I have the literary background which I felt) I was lacking in all these years

Obligations, Self-regulations, and Requisite

1. and I have to do Shakespeare (because it's a core module)
2. (for emm my modules are Shakespeare) which I'm supposed to read a lot of good plays
3. so how strange was that I had to learn <old> English

Cognition

1. but surprisingly I actually remember all the stories
2. I remember this series (they were the Cambridge series)
3. (because the reason I picked World War Two Literature) was because I thought (I need to read literature that isn't so engrossed in Afghanistan and Asia)
4. (I had to read quite a lot of the books) that I knew (I should have read as an English literature student)

Feelings and Affect

1. because like I don't enjoy it <Harry Potter>
2. (emm, then after reading Philip Pullman) I felt more comfortable
3. I really enjoyed Tennyson

Appendix E: An illustration of the 19 communities established through coding the participants' We- and You-statements

Below, within (brackets) there are the adjacent clauses which are provided to illustrate the contexts; within <pointed brackets> there are my explanations to fill in the ellipses; and '...' indicates some comments are omitted. In addition, in the '{ }' following each example, the participant who uttered the We- and You-statement is indicated.

1. Professional identity

perhaps you know you really learn (when you teach) {Derek}

(perhaps you know you really learn) when you teach {Derek}

2. Educational community

in two years you get your A-grades (and then we all work for that) {Sebastian}

(in two years you get your A-grades) and then we all work for that {Sebastian}

3. Community of L2 speakers

we learned three languages concurrently {Ho}

(when I was at school at primary school) we started learning French {Jingjing}

4. Student writer group in a particular context

ah because it's just boring as you have to write about economics {Yi}

(when I was doing a Conformity Psychology assignment) it depends on the research you can get out from it {Teng}

5. Community of L1 student writers

Malay it's usually factual but we have been given emm materials about that article (so you have to read them up and you sort of translated it into your essay) {Fai}

so you have to read them <the articles> up {Fai}

and you sort of translated it into your essay {Fai}

6. Community of L2 (or L3) student writers

just to make us write in English (to practice the language) {Eliza}

(just to make us write in English) <in order for us> to practice the language {Eliza}

7. Community of bilingual (or multilingual) student writers

you have to do a Malay essay exam as well as the Mandarin and the English {Seng}

(and I find) them those <writing styles> taught you can use in Malay and English as well {Fai}

8. Community of creative writers

if you can give them a punch in a short story {Teri}

you cannot show if it's too personal and too private {Yi}

9. Member of a particular nationality

because in Malaysia we produce petrol {Ho}

(Bor Hit have you ever heard Bor Hit, he is, I think, like the best writer) we have in Argentina well old time, 90 years ago 100 years ago {Derek}

10. Member of a particular ethnicity

(we or maybe Asian Asian have the same characteristic as well I think Chinese also have the same), we try to learn everything {Ho}

(because you know Chinese family like mine in Malaysia they grow up), you use you use your mother tongue {Teng}

11. Member of a socializing community

a former student of mine, now we are close friends {Derek}

(I started writing a lot during classes with another friend of mine) because we were absolutely bored {Marjorie}

12. Community of readers

so in the class sometimes we were distributed with books {Ho}

because for example we were reading a poem {Jingjing}

13. ‘Individuals with a particular skill’

it’s when when you write from right to left (and you have to put the text in a mirror in order to read it)

(it’s when when you write from right to left) and you have to put the text in a mirror (in order to read it)

(and you have to put the text in a mirror) in order <for you> to read it

14. ‘Individuals with insight’

but sometimes when you look back (it might not be a bad thing) {Ho}

but it’s like you you see (they they <pigeons> look so delicate and look so smart but in a way they are so fragile, again it’s beauty and death) {Dong}

15. Member of immigrants

(and how it’s difficult to learn a new language) or you feel alien {Teri}

16. Member of computer game players

there are cards so you can summon {Yi}

you can create creature to fight people {Yi}

17. Member of experienced Internet users

you just put on things to sell on Internet {Yi}

because like almost everyone is speaking English (if you are on the internet) {Yi}

(because like almost everyone is speaking English) if you are on the internet {Yi}

18. Member of British society

(some of the language I used over there <in Malaysia> doesn't match) what we use over here <in Britain> {Teng}

19. Gender identity

you're supposed to be feminine {Ankita}

you're supposed to be gentle {Ankita}

Appendix F: Sample of coded think-aloud protocol—portions of coded think-aloud verbalizations of Maggie’s generated in the prompted writing task

As shown below, 1) the number before each think-aloud unit indicates the sequence of the specific think-aloud unit in the think-aloud protocol; 2) the underlined parts are Maggie’s concurrent verbalizing of her writing; 3) the double underlined parts are the revisions actually made to the written text; 4) the [parts within square brackets] are Maggie’s reading of what has been written down; and 5) a comma indicates pausing. In addition, in some places, I have provided explanations within <pointed brackets> to clarify the specific writing activity.

Extract One:

52. August emm thirtieth, no September but it doesn’t, September, emm the sixth, Lamar and, Che Cherylle, emm are, expected to come back from, their honey, honeymo honeymoon honeymoon next weekend, and, I’m, I’m glad in a way, I’ve tried to make friends with, Che, rylle Cherylle’s flatmates, but somehow, now that, Che, Cherylle, now that Cherylle comma, now that Cherylle married and, on a trip to Europe,

Verbalizing one’s writing

53. [but now somehow married Cherylle is married and on a trip to Europe],

Reading what has been written down

54. and they, she's missing the link she emm,

Goal-setting on local event

55. now, the link to, girls is missing, emm the link that,

Verbalizing one's writing

56. emm, indicated that, that the link, that, emm

Tentative formulations

57. allowed me to call on the flat [that allowed me to] pop, in casually is missing,
 <immediate revision made to 'now the link to girls is missing' in Unit 55> and,
calling, in on the girls, calling on the girls, [on the girls], and, and my, and my two
attempts, to, call on the girls, have been, <immediate rephrasing of 'calling on the
 girls' with 'my two attempts to call on the girls'>

Verbalizing one's writing

58. [Lamar and Cherylle are expected to come back next weekend and I am glad in a
 way I have tried to make friends with Cherylle's flatmates somehow now that
 Cherylle is married and on a trip to Europe the link that allowed me to pop in
 casually, is missing]

Reading what has been written down

59. and, and, and emm, and the girls welcomed, my, two calls, <immediate rephrasing of Unit 57>

Verbalizing one's writing

60. [welcomed my two calls],

Reading what has been written down

61. emm, with, a cordial, but, politely and cordially, but never, but never proposed any, anything we could do together, or, asked me about my weekend plans, I have spent my, weekends comma, I have come to spend emm, [I've come to, spend] my weekends, my weekends, in town or with takeaway dinners in front, of the t TV

Verbalizing one's writing

62. [I have come to spend my weekends],

Reading what has been written down

63. in the movie, in the cine:mas <immediate revision made to 'my weekends in town' in Unit 61>

Verbalizing one's writing

64. [in town or with takeaway dinners in front of the TV],

Reading what has been written down

65. in my flat, making phone, <addition made to ‘in front of the TV’ in Unit 61>

Revising content

66. my, weekend evenings weekend evenings <replacement of ‘my weekends’ in Unit 61>

Revising content

67. [in cinema in town or with takeaway dinners in the], [I have come, to spend]

Reading what has been written down

68. my weekends, weekends making phone calls, to England, going, the evenings going, emm, <revision made to the previous ‘my weekend evenings in cinema in town or with takeaway dinners in front of the TV in my flat making phone’>

Revising content

69. [I have come to spend my weekends making phone calls to England],

Reading what has been written down

70. strolling to the, restaurants and <addition made to ‘cinema in town’ in Unit 63>

Revising content

71. [cinemas in], [calls to England],

Reading what has been written down

72. in the evenings, I have become, as, <replacement of the previous ‘the evenings going’ in Unit 68>

Revising phrasing

73. [I have, the evenings], I usually stroll <immediate revision made to Unit 72>

Verbalizing one’s writing

74. [to the restaurants and cinemas in town],

Reading what has been written down

75. or spent the night, the night <rephrasing of ‘in the evenings...with takeaway dinners’>

Revising phrasing

76. [with takeaway dinners in front of the TV in my flat],

Reading what has been written down

77. work has been busy, and I,

Verbalizing one’s writing

78. [Lamar and Cheylle are expected to, and I am glad in a way],

Reading what has been written down

79. I have spent, <addition made to go after ‘I’m glad in a way’ in Unit 52>

Revising content

80. [I have tried to make friends with],

Reading what has been written down

81. [in a way], my my work, days have been busy, and I have, I have spent spent my lunch breaks trying, ing to, trying to think, of excuses, to, avoid following the odd invita tion by one of the AOD execs, emm the invitation, one of the, the odd invitation I get by one by the AOD execs, wives, <immediate revision made to unit 79 which has consequently stimulated new writing>

Verbalizing one's writing

82. [I have tried to],

Reading what has been written down

Extract two:

96. [it's been a few days that Lamar and Cherylle have been back from Europe and I was a little surprised not to hear from them immediately I have been expecting them to call on me directly after their return and show me their holiday pictures and let me be part of every single moment they had spent in the new world],

Reading what has been written down

97. and of the progress of their new marriage, I had expected expected to comma just, that, they would need my, [that they would need], my response, [that they would] emm, would need me directly ly after their their honeymoon to make,

Verbalizing one's writing

98. [I expected that they would need]

Reading what has been written down

99. to share their honeymoon, their honeymoon ex:perience with me to make it valid
in a way to make su sure it had, happened just as they, have clung me to in the our
earliest days days of their relationship, emm, I was all the more surprised to find,
Che Cherylle Cherylle waiting for me, for me, on my door when I returned from
work, Europe seemed not to, have done her any good was my first thought, <
 immediate revision made to unit 97 which has consequently stimulated new writing>

Verbalizing one's writing

100. emm, [was my first thought],

Reading what has been written down

101. she was clad in, something that resembled,

Verbalizing one's writing

102. [she was clad in something that resembled a],

Reading what has been written down

103. German sausage, had an had a, had a, an English lish sunburn, and, under her,
eyes the, deep shadows of sleep sleepless, ness, which reminded me of the, Parisian,
of a, Parisian creature,

Verbalizing one's writing

104. emm worshipper,

Trying alternative vocabulary

105. Parisian worshipper of the night, night,

Verbalizing one's writing

106. [she was clad in something that],

Reading what has been written down

107. was obvi obvious viously viously meant to, meant, to look, emm, meant to,

<revision made to Unit 101>

Revising content

108. [that was obviously],

Reading what has been written down

109. meant to give her, the look of an, Italian bohemian artist but,

Verbalizing one's writing

110. [Europe seemed not to have done her any good, was my first thought],

Reading what has been written down

111. it was not that she had not <Maggie revised the ending part of Unit 99>

Revising content

112. [it was not that she had not]

Reading what has been written down

113. tried to,

Verbalizing one's writing

114. [was my first thought],

Reading what has been written down

115. she had obvious she, she had apparently, tried to, embrace, [to embrace], [to embrace] it, it fully, <Maggie once again revised the ending of Unit 99>

Revising content

116. [she was clad in something that was obviously meant to give her the look of an],

Reading what has been written down

117. apart from that she had gained, [she had gained], weight and I, I had tried very hard to conceal, my shock, at her, apparition,

Verbalizing one's writing

118. [she had to embrace it fully],

Reading what has been written down

119. and, not much was left of, the handsome fair Califor Californian girl I, I had, I had known all summer, <Maggie went back to elaborate on what was written in Unit 115>

Revising content

120. and although I tried,

Trying alternative phrasing

121. and although I tried, <revision made to Unit 117>

Revising phrasing

122. [to hide to conceal my shock at her apparition],

Reading what has been written down

123. she the first thing she said was, I know, I look a a complete mess, but would you, please ask me in ins, tead of, instead of, humiliating me, [instead of humiliating me], with your, open, mouth and, [humiliating me with], your, must been worked expression, <immediate replacement of ‘your open mouth’ with ‘your must be worked expression’>

Verbalizing one’s writing

124. but, no, emm emm [although I I I tried very hard to conceal my shock at her apparition],

Reading what has been written down

125. emm I am sure she noticed, it because, because the, look on her face grew more defeated, and sullen, it occur, emm, I asked, err im immediate ly comma immediately, and tried to humor, no, after I had asked her in, I tried to, cheer her up I tried to, improve the awk, ward atmos:phere by, no I made, I made the awkward atmosphere worse by, by, chatting <immediate revision made to Unit 123 which consequently stimulated new writing>

Verbalizing one's writing

126. by chatting through the,

Tentative formulations

127. by, by, emm, asking her all sorts of questions, trying, to turn every one of her mono syllabic,

Verbalizing one's writing

128. I made the by clumsily,

Trying alternative phrasing

129. clumsily clumsily, clumsily <immediate revision made to Unit 127>

Verbalizing one's writing

130. [trying to turn every monosyllabic]

Reading what has been written down

131. emm answers into a joke

Verbalizing one's writing

132. emm trying to clumsily trying to respond to,

Trying alternative phrasing

133. respond to <rephrasing of Unit 127>

Revising phrasing

134. [every one of her monosyllabic labic answers]

Reading what has been written down

135. with a joke joke and, as, I stood there, helplessly with the, sad girl in my, living,
room it occurred to me for the first time that

Verbalizing one's writing